BEEHTHOVENFESTBONN

13–22 MAR 2020  'BE EMBRACED'
21 AUG 2020  SPECIAL CONCERT
4–27 SEP 2020  'RISE AGAIN, YES, RISE AGAIN'

BTHVN
2020
From the cradle to the grave – and beyond

Ludwig van Beethoven was born by a woman, Maria Magdalena. Omitting the father, Johann, Ludwig is often seen as the greatest son of Bonn. That he built his career in Vienna and lies buried there does not terminate this metaphorical parenthood...

For the composer’s 250th birthday the Beethovenfest dedicates itself twice to Beethoven, in the spring and autumn. Beethoven’s date of death is in March, which is why late works of great masters will sound in a European orchestral cycle. And because Beethoven embodied the European spirit when it danced around the ‘liberty pole of the revolution’, contemporary composers will contribute ovations to Beethoven. As Nietzsche said, it always comes back to perpetuate Beethoven through active efforts. Among these active efforts count the interpretation of all nine of Beethoven’s symphonies in the original sound. The musicAeterna orchestra performs the whole cycle.

‘Seid umschlungen’ (‘Be embraced’) is the motto of the spring season. In autumn, citing Klopstock: ‘Auferstehn, ja auferstehn’ (‘Rise again, yes, rise again’).

How else could one have exceed the world redemption formula of Schiller/Beethoven? Gustav Mahler’s second, his ‘Resurrection Symphony’ is the continuation and exaltation of Beethoven’s Ninth. She will be performed at the final concert. The opening: Beethoven’s Ninth, a guest performance by the Bayreuth Festival Chorus and Orchestra.

We remain great: with the ‘Missa solemnis’ in the Cologne Cathedral, with Stockhausen’s ‘Gruppen’ and a variety of international orchestras. As gentle echoes of the March symphonies all nine of Beethoven will sound in the transcription by Franz Liszt, only to be overcome by selected virtuosos. And finally all ‘Leonoren’ operas from Beethoven’s time will be performed. Another also for Beethoven valid exemption subject was the ‘Prometheus’ myth. Romeo Castellucci has found a ‘location’ in his work about this issue. Taking Beethoven’s late sonatas as a starting point, the pianist Marino Formenti invites to a journey through the modern and contemporary era...

My thanks to all patrons, sponsors and foundations – and to all participants of the dual Beethovenfest 2020!

Nike Wagner
Intendantin
<table>
<thead>
<tr>
<th>Page</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Greetings</td>
</tr>
<tr>
<td>4</td>
<td>Contents</td>
</tr>
<tr>
<td>6</td>
<td>MARCH 2020</td>
</tr>
<tr>
<td>6</td>
<td>A cycle of Beethoven's symphonies with Teodor Currentzis, Giovanni Antonini and musicAeterna</td>
</tr>
<tr>
<td>8</td>
<td>European cycle International soloists, European orchestras</td>
</tr>
<tr>
<td>10</td>
<td>Events in chronological order</td>
</tr>
<tr>
<td>21</td>
<td>SEPTEMBER 2020</td>
</tr>
<tr>
<td>21</td>
<td>Highlights</td>
</tr>
<tr>
<td>22</td>
<td>Paths to Beethoven</td>
</tr>
<tr>
<td>24</td>
<td>International soloists</td>
</tr>
<tr>
<td>26</td>
<td>‘Leonore’ cycle</td>
</tr>
<tr>
<td>28</td>
<td>Beethoven Symphonies for Piano</td>
</tr>
<tr>
<td>30</td>
<td>Marino Formenti – Beethoven’s late Piano Sonatas</td>
</tr>
<tr>
<td>32</td>
<td>Auryn Quartett &amp; Friends in the Rhein-Sieg-Kreis</td>
</tr>
<tr>
<td>34</td>
<td>‘Prometheus’</td>
</tr>
<tr>
<td>36</td>
<td>‘BAUPROBE BEETHOVEN’</td>
</tr>
<tr>
<td>38</td>
<td>Education</td>
</tr>
<tr>
<td>40</td>
<td>Opening ceremony</td>
</tr>
<tr>
<td>43</td>
<td>Events in chronological order</td>
</tr>
</tbody>
</table>

**Service section**

<table>
<thead>
<tr>
<th>Page</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>88</td>
<td>How to get your ticket</td>
</tr>
<tr>
<td>89</td>
<td>General information</td>
</tr>
<tr>
<td>91</td>
<td>Festival pass</td>
</tr>
<tr>
<td>92</td>
<td>List of venues</td>
</tr>
<tr>
<td>96</td>
<td>Selected advance ticket agencies</td>
</tr>
<tr>
<td>100</td>
<td>Imprint</td>
</tr>
</tbody>
</table>
‘True art is headstrong’, as Beethoven once put it. He was right, and it’s true not only of art, but of the artist. Take the Graeco-Russian conductor Teodor Currentzis, one of the most headstrong and forceful figures in music today. In March 2020 this charismatic musician will present a cycle of all nine Beethoven symphonies at the Beethovenfest. At his side will be and musicAeterna, the orchestra he has headed since 2011, the Italian conductor Giovanni Antonini, who was won as second conductor in the course of the conceptual reorientation of the ensemble.

Currentzis founded the ensemble in Perm, the easternmost city in Europe with over a million inhabitants. In the Soviet era it was forbidden territory owing to its armaments factories. Even today it is marked by a ‘real socialist’ inhospitality. Perhaps, Currentzis explains, this is precisely why it was the perfect place for his ‘musical monastery’.

No distractions, only music. Just how closely the musicians coalesce with each other and their conductors will become evident when this historically informed period orchestra plays the Beethoven symphonies with small forces. Listeners can expect to hear a Beethoven of crisp accents, dynamic contrasts and lilting drive. What unifies Currentzis’s and Antonini’s readings is the unbounded energy he imparts to his musicians, who play while standing.

All nine symphonies on five evenings – but not necessarily in numerical order. The revolutionary Third is flanked by the equally pathbreaking First. The straightforward Second displays its classical character against the surging pathos of the Fifth. The idyllic Fourth serves to cushion the unleashed forces of the ‘Pastoral’. And the merry Eighth and the sharply rhythmic Seventh appear as inseparable companions. Finally, the trailblazing Ninth will be heard all by itself – with a magnificent group of solo vocalists.

A project within the context of BTHVN2020, funded by the Federal Republic of Germany, the State of North Rhine-Westphalia, the Rhein-Sieg-Kreis and the City of Bonn.
Italy, France, Russia, Austria, Germany: these five countries stand surety for the Idea of Europe that lived in Beethoven. Many of his works are milestones on which later composers had to prove their mettle. Beethoven himself already embodied the future: beholden to ‘Viennese classicism’, he transcended Mozart and Haydn to inspire new evolutionary leaps in music history.

The classical-romantic era is well and truly gone, and in the meantime the language of music has undergone enormous changes. So what do our contemporaries make of Beethoven? True, he’s appreciated, but isn’t he ‘old hat’? Five leading European composers of today were asked to write a new work in response to a Beethoven composition. The result: five exemplary works, each written with Beethoven ‘in the back of the mind’. These new works now form a series of their own, shedding light on the state of composition in today’s Europe.

Now, in the Beethoven jubilee year, these five works will be heard in quick succession from five orchestras, each from the composer’s country of origin. Splendid ensembles from France, Italy, Austria, Germany and Russia.

And because they are playing in our new spring season – and because Beethoven died in March – we also add major late works by ‘Old Masters’, likewise one from each country. Mozart greets us with his G-minor Symphony (K. 550), while the great romantic era resounds in Berlioz’s ‘Symphonie fantastique’. Verdi’s choral cycle ‘Quattro pezzi sacri’ touches on the Last Judgment, while Brahms and Tchaikovsky appear with their final symphonies, both expressing deep veneration for their great forebear, the revolutionary genius from Bonn.

A project within the context of BTHVN2020, funded by the Federal Republic of Germany, the State of North Rhine-Westphalia, the Rhein-Sieg-Kreis and the City of Bonn.
Our European cycle opens with the Orchestre National de Lyon. This French ensemble is famous for its splendid readings of the works of Hector Berlioz, the man Franz Liszt called the ‘Lord Keeper of the Beethovenian Seal’. Berlioz’s encounter with Beethoven’s music was a wake-up call: like Beethoven, he wished to go to the limits, but ‘on a different path’. It thus comes as no surprise that his ‘Symphonie fantastique’ bears analogies to Beethoven’s ‘Pastoral’. The second work on the programme is a meditation on the ‘Eroica’ in which Hugues Dufourt, a Spectralist composer, brings to life ‘the murmurings of long vanished epochs’. Both compositions are entrusted to the Italian conductor Andrea Molino, who has caused a stir in recent years particularly as a conductor of opera. It’s a perfect starting point for the underlying literary idea of Dufourt’s work and Berlioz’s dramatic re-enactment of the artist’s life.

<table>
<thead>
<tr>
<th>301</th>
<th>Fri 13 March 8 pm</th>
<th>Oper Bonn</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>EUROPEAN CYCLE 1</strong></td>
<td><strong>Orchestre national de Lyon</strong></td>
<td>Andrea Molino  conductor</td>
</tr>
<tr>
<td>€ 65</td>
<td>56</td>
<td>45</td>
</tr>
<tr>
<td>7 pm Concert Introduction</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The Second Symphony was written roughly at the time of the ‘Heiligenstadt Testament’, Beethoven's descent into depression. But its exuberantly 'positive message' suggests that a short while earlier he still cherished hopes of recovery. While working on it he wrote to his Bonn friend Franz Gerhard Wegeler, 'I want to take Fate by the throat, it shall certainly not crush me entirely'. A different story clings to Beethoven’s Fifth: he is said to have exclaimed of its opening motif, ‘Thus Fate pounds at the door!’ Since then the work has borne a grim nickname: the ‘Fate’ Symphony. Yet its evolution from C minor to C major, ‘through darkness to the light’, tells a different story – a story of triumph.

Dissimilar siblings

Beethoven’s Seventh and Eighth Symphonies are closely connected not only in their opus numbers but in their characters. Yet they have been perceived in the most contrary ways imaginable. Already at its première the Eighth failed to achieve the triumph Beethoven had expected. As he later revealingly put it, it failed ‘because it’s far better’ than the immediately successful Seventh. In its brevity and concision, it deftly unites the very things that make Beethoven’s symphonies what they are: a classical formal design filled with originality and surprises. In contrast, the Seventh, premièred in 1813 at a benefit concert for veterans of the anti-Napoleonic wars, immediately earned storms of applause. ‘Never again did Beethoven compose such an exhilarating finale’, opine the musicologists. The euphoria it unleashes is ‘a grand appeal to the liberation of the nations’. Here Beethoven works with the sensuous resources of rhythm – and remains political.

Through darkness to the light

The Second Symphony was written roughly at the time of the ‘Heiligenstadt Testament’, Beethoven’s descent into depression. But its exuberantly ‘positive message’ suggests that a short while earlier he still cherished hopes of recovery. While working on it he wrote to his Bonn friend Franz Gerhard Wegeler, ‘I want to take Fate by the throat, it shall certainly not crush me entirely’. A different story clings to Beethoven’s Fifth: he is said to have exclaimed of its opening motif, ‘Thus Fate pounds at the door!’ Since then the work has borne a grim nickname: the ‘Fate’ Symphony. Yet its evolution from C minor to C major, ‘through darkness to the light’, tells a different story – a story of triumph.

SYMPHONIES CYCLE 2
musicAeterna orchestra
Teodor Currentzis conductor

Ludwig van Beethoven: Symphony no. 2 in D major, op. 36 (1800–02)
Ludwig van Beethoven: Symphony no. 5 in C minor, op. 67 (1804–08)

€ 115 | 100 | 82 | 60 | 42

7 pm Concert Introduction
Late Mozart, brand-new Poppe

‘I feel like my entire life has been a deep compositional confrontation with Beethoven’, Enno Poppe confides. ‘Somehow he’s always looking over my shoulder while I write. He’s always there’. For the 2019 Beethovenfest Poppe expressed this ‘confrontation’ in a new violin concerto. As might be expected, it relates to Beethoven’s only work in the genre. The solo part is taken by the incomparable Carolin Widmann, with the composer himself standing at the conductor’s desk. Framing the concerto are two late symphonies in G minor. Joseph Haydn’s ‘Paris’ symphonies are the first he wrote for public performance. The nickname ‘The Hen’, derived from the appoggiatura figures in the second theme of the opening movement, does little justice to the work’s grandeur and maturity. Mozart’s G-minor Symphony (K. 550) was already called ‘immortal’ by a contemporary: ‘it unites maximum beauty with the loftiest sublimity, yet never meanders into the wild and fantastical’.

Two ‘even-numbered’ symphonies

Taken consecutively, Beethoven’s nine symphonies reveal a strange alternation between tension and relaxation, popularity and obscurity. The completely unfounded preference for the allegedly portentous ‘odd-numbered’ symphonies (Third, Fifth, Seventh and Ninth) continues to hold sway over their blithely musical ‘even-numbered’ counterparts. As if to prove the opposite, Giovanni Antonini places two ‘even-numbered’ symphonies on this evening’s programme. The one most frequently heard today is the ‘Pastoral’, Beethoven’s enchanting proclamation of faith in Nature. ‘More expression of feeling than tone-painting’ is how he described it. And the Fourth is fairly bursting at the seams with musical ideas. The loose-limbed succession of thoughts lends it the character of a fantasy – a freedom from formal rigour that points by itself toward musical romanticism.

305  Tue 17 March  8 pm

EUROPEAN CYCLE 3

Carolin Widmann  violin
Mahler Chamber Orchestra
Enno Poppe  conductor (violin concerto)
Matthew Truscott  concertmaster, direction

Joseph Haydn: Sinfonia no. 83 in G minor, Hob. I:83 (‘La Poule’, 1785)
Wolfgang Amadeus Mozart: Sinfonia no. 40 in G minor, K 550 (1788)

€ 106 | 92 | 74 | 54 | 39

7 pm Concert Introduction

306  Wed 18 March  8 pm

SYMPHONIES CYCLE 3
musicAeterna orchestra
Giovanni Antonini  conductor

Ludwig van Beethoven: Symphony no. 6 in F major, op. 68
(‘Pastorale’, 1807/08)
Ludwig van Beethoven: Symphony no. 4 in B major, op. 60 (1806)

€ 115 | 100 | 82 | 60 | 42

7 pm Concert Introduction
Surprisingly for the years around 1800, Beethoven opens his First Symphony with a dissonance, a broadly sustained dominant 7th. To his contemporaries it was a provocation. Yet the symphony was a success when Beethoven himself conducted the première in Vienna, and critics lauded its ‘freedoms and idiosyncrasies’. It would soon be followed by another revolution, this time a genuine one: the ‘Eroica’. Here Beethoven celebrated his enthusiasm for the French Revolution and the hopes he placed in Napoleon. No wonder that Giovanni Antonini has Beethoven’s brash symphonic début followed by the revolutionary Third, whose dimensions and wealth of innovation have thrilled audiences to the present day.

The first part of this concert presents works by two pioneers. Beethoven struck out on new compositional paths with his Third Piano Concerto by making the soloist and the orchestra equal in importance. He thereby instilled symphonic qualities into the piano concerto genre, which could now escape its previously intimate ‘salon’ setting. The Austrian composer Bernard Lang proceeds in much the same vein, emancipating existing compositions by subjecting them to computer-aided procedures. Elements of the pre-existing musical fabric are manipulated until they give rise to a ‘new reading’. This is exactly what happens to Beethoven’s Third Piano Concerto in ‘Loops for Ludvik’. Equally new in every respect was Johannes Brahms’s final symphony, the Fourth. Hans von Bülow, writing three days before the première, exclaimed, ‘Just back from the rehearsal. No. IV is huge, completely unique, entirely new, brazen individuality. Breathes unprecedented energy from start to finish.’
When the Russian composer Vladimir Tarnopolski was commissioned in 2017 to write a new work with ties to Beethoven, he evidently sought out one of the master’s lyrical creations. His choice fell on the Fourth Piano Concerto, and the result is ‘Be@thoven – Invocation’. Besides lyrical opulence, Tarnopolski also touches on Beethoven’s deafness, the restriction of his aural faculty to the low registers. After Tarnopolski’s ‘Invocation’, we hear the Fourth Piano Concerto in a different way. Tchaikovsky’s ‘Pathétique’ was premièred in St Petersburg under his baton in 1893, just a few days before his death. Characteristically, it ends with an unusual slow finale resembling a Requiem. Tchaikovsky, in his own words, ‘put his entire soul’ in this symphony. This evening the conductor is Valentin Uryupin, who has likewise headed musicAeterna since 2011. A lovely coincidence to mark the end our March Festival and its two broadly conceived interlocking cycles of concerts.

**The Ninth**

Beethoven’s Ninth is considered the pinnacle of the tempestuous (and usually politically inspired) ‘odd-numbered’ symphonies, which left audiences thrilled, especially with their finales. Beethoven composed it to fulfil a commission from the London Philharmonic Society, and it is telling that he admired the governmental system of England’s constitutional monarchy. As an echo of his former enthusiasm for the values of the French Revolution, in advanced age he ennobled – or perhaps sublimated – this commitment into utopian dimensions embracing the whole of humanity: ‘All men shall be as brothers!’ When Teodor Currentzis headed a Beethoven cycle in Salzburg in summer 2018, he revealed a convincing ability to go to the limits of the musically possible. Two radicals meet in Currentzis and Beethoven – radical in belief, radical in performance.

**309 Sat 21 March 8 pm**

**SYMPHONIES CYCLE 5**

Janai Brugger soprano | Elisabeth Kulman mezzo-soprano
Sebastian Kohlhepp tenor | Michael Nagy bass-baritone
Members of Chor der Kreuzkirche Bonn
musicAeterna choir & orchestra
Teodor Currentzis conductor

**Ludwig van Beethoven:** Symphony no. 9 in D minor, op. 125 with the final chorus about Friedrich Schiller’s ode ‘To Joy’ (1822–24)

€ 122 | 106 | 86 | 62 | 42

7 pm Concert Introduction

Sponsored by Bechtle

**Russian invocations**

When the Russian composer Vladimir Tarnopolski was commissioned in 2017 to write a new work with ties to Beethoven, he evidently sought out one of the master’s lyrical creations. His choice fell on the Fourth Piano Concerto, and the result is ‘Be@thoven – Invocation’. Besides lyrical opulence, Tarnopolski also touches on Beethoven’s deafness, the restriction of his aural faculty to the low registers. After Tarnopolski’s ‘Invocation’, we hear the Fourth Piano Concerto in a different way. Tchaikovsky’s ‘Pathétique’ was premièred in St Petersburg under his baton in 1893, just a few days before his death. Characteristically, it ends with an unusual slow finale resembling a Requiem. Tchaikovsky, in his own words, ‘put his entire soul’ in this symphony. This evening the conductor is Valentin Uryupin, who has likewise headed musicAeterna since 2011. A lovely coincidence to mark the end our March Festival and its two broadly conceived interlocking cycles of concerts.

**310 Sun 22 March 6 pm**

**EUROPEAN CYCLE 5**

Lars Vogt piano
Russian National Youth Symphony Orchestra
Valentin Uryupin conductor

Vladimir Tarnopolski: ‘Be@thoven – Invokation’ (2017)

**Ludwig van Beethoven:** Piano Concerto no. 4 in G major, op. 58 (1803–06)

**Peter Tchaikovsky:** Symphony no. 6 in B minor, op. 74 (‘Pathétique’, 1893)

€ 106 | 92 | 74 | 54 | 39

5 pm Concert Introduction
It’s important to listen and pay attention — because it’s not just the loudest voices who need to be heard.

SARAH KELLY
DW News

#WHEREICOMEFROM
Paths to Beethoven

The bedrock of the Bonn Beethovenfest is the music of Ludwig van Beethoven, his chamber works no less than his symphonies and concertos, whether in their original form or in arrangements. Hardly any later work in music history is conceivable without Beethoven. Thus his music also functions as an element of inspiration in other programmes and works, most noticeably this year in Gustav Mahler’s Second Symphony. Below is an overview of Beethoven masterpieces to be heard at the Festival in September 2020. Other works can be found in the chamber music cycles.

- **311** Fri 21 Aug 8 pm  
  **Ludwig van Beethoven:** ‘Missa solemnis’ in D major, op. 123

- **1** Fri 4 Sep 8 pm  
  **Ludwig van Beethoven:** Symphony no. 9 in D minor, op. 125

- **8** Sun 6 Sep 6 pm  
  **Ludwig van Beethoven:** Violin Concerto in D major, op. 61

- **9** Tue 8 Sep 8 pm  
  **Ludwig van Beethoven:** ‘Great Fugue’ in B-flat major, op. 133, version for string orchestra

- **19** Thu 17 Sep 8 pm  
  **Ludwig van Beethoven:** Piano Concerto no. 4 in G major, op. 58

- **23** Sat 19 Sep 8 pm  
  **Ludwig van Beethoven:** String Quartet no. 14 in C-sharp minor, op. 131, version for string orchestra

- **36** Fri 25 Sep 8 pm  
  **Ludwig van Beethoven:** Violin Romances no. 1 in G major, op. 40 and no. 2 in F major, op. 50  
  **Ludwig van Beethoven:** Symphony no. 6 in F major, op. 68 (‘Pastorale’)

- **38** Fri 25 Sep 8 pm  
  **Ludwig van Beethoven:** String Quartet no. 15 in A minor, op. 132
The Festival programme is brimming with artists whose names stand surety for quality. It goes without saying that the Beethoven Jubilee has attracted many sterling musicians to Bonn. Besides Beethoven’s music, they will perform other historical masterworks or seldom-heard rarities. We can look forward to the Chorus and Orchestra of the Bayreuth Festival, the spellbinding artistry of violinists Anne-Sophie Mutter, Daniel Hope and Renaud Capuçon, charismatic pianists such as Igor Levit and Marino Formenti, and many other great performers.

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Fri 4 Sep</td>
<td>8 pm</td>
<td>Chor und Orchester der Bayreuther Festspiele</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Marek Janowski conductor</td>
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<td>Ludwig van Beethoven: Symphony no. 9 in D minor, op. 125</td>
</tr>
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<td>8 Sun 6 Sep</td>
<td>6 pm</td>
<td>Anne-Sophie Mutter violin</td>
</tr>
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<td></td>
<td></td>
<td>Pittsburgh Symphony Orchestra</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Works by Ludwig van Beethoven and Béla Bartók</td>
</tr>
<tr>
<td>9 Tue 8 Sep</td>
<td>8 pm</td>
<td>Igor Levit piano</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Coro ed Orchestra dell’Accademia Nazionale di Santa Cecilia</td>
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<td>Antonio Pappano conductor</td>
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<tr>
<td></td>
<td></td>
<td>Works by Ludwig van Beethoven, Arnold Schoenberg and Ferruccio Busoni</td>
</tr>
<tr>
<td>13 Fri 11 Sep</td>
<td>8 pm</td>
<td>Cameron Carpenter orgue</td>
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<td>Beethoven Orchester Bonn</td>
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<tr>
<td></td>
<td></td>
<td>Works by Cameron Carpenter, Franz Liszt and Alexander Scriabin</td>
</tr>
<tr>
<td>23 Sat 19 Sep</td>
<td>8 pm</td>
<td>Zürcher Kammerorchester</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Works by Ludwig van Beethoven, Leonard Bernstein and George Gershwin</td>
</tr>
<tr>
<td>36 Fri 25 Sep</td>
<td>8 pm</td>
<td>Renaud Capuçon violin</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Kammerorchester Basel</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Works by Ludwig van Beethoven and Georg Friedrich Haas</td>
</tr>
<tr>
<td>44 Sun 27 Sep</td>
<td>6 pm</td>
<td>Léa Trommelschlager soprano</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Prague Philharmonic Choir</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Mahler Chamber Orchestra</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Gustav Mahler: Symphony no. 2 in C minor (‘Resurrection Symphony’)</td>
</tr>
</tbody>
</table>
‘Leonore’ cycle

‘Leonore, or Conjugal Love’: thus reads the title of the libretto by the French playwright Jean-Nicolas Bouilly. It tells the story of a woman who succeeds in rescuing her unjustly imprisoned husband, presented as an ‘historical fact’ from the days of the French Revolution. Around the year 1800 this material fascinated and inspired four composers at once: Pierre Gaveaux, Ferdinando Paër, Johann Simon Mayr and Ludwig van Beethoven. Now, for the first time, all four ‘Leonore’ operas will be performed in Bonn – four stage presentations by international specialist ensembles, four versions of one of the most powerful operatic themes of Beethoven’s era. Beethoven’s ‘Fidelio’ will also be heard in a ‘twin package’: once in a new Bonn staging by Volker Lösch, and again en miniature by the Salzburg Marionette Theatre.

● 27  Sun 20 Sep  7.30 pm
Beethoven Orchester Bonn
Dirk Kaftan  conductor
Volker Lösch  direction
Ludwig van Beethoven: ‘Fidelio’. Opera in two acts, op. 72 (scenic)

● 28  Mon 21 Sep  7.30 pm
Salzburger Marionettentheater
Thomas Reichert  direction
Ludwig van Beethoven: ‘Fidelio’. Opera in two acts, op. 72 (scenic)

● 29  Tue 22 Sep  7.30 pm
Innsbrucker Festwochenorchester
Alessandro De Marchi  conductor
Mariame Clément  direction
Ferdinando Paër: ‘Leonora ossia L’amor coniugale’. Opera in two acts (scenic)

● 30  Wed 23 Sep  8 pm
Opera Fuoco
David Stern  conductor
Johann Simon Mayr: ‘L’amor coniugale’. Opera in one act (concert staging)

● 32  Thu 24 Sep  8 pm
Les Talens Lyriques
Christophe Rousset  conductor
Pierre Gaveaux: ‘Léonore ou L’amour conjugal’. Opera in two acts (concert staging)

A project within the context of BTHVN2020, funded by the Federal Republic of Germany, the State of North Rhine-Westphalia, the Rhein-Sieg-Kreis and the City of Bonn.
Franz Liszt: this cosmopolitan pianist, conductor, arranger and, finally, editor took an active interest in Beethoven’s music, not just isolated pieces but virtually his entire oeuvre. His ‘partitions de piano’ of the nine symphonies might be called orchestral music for parlour performance – albeit with no concessions to playability. Only extraordinary virtuosos with a firm grasp of style are capable of negotiating these transcriptions. In September 2020 the Beethovenfest has invited just such rare masters of the keyboard to a summit meeting. They will divide all nine symphonies among themselves, much as in the symphony cycle in March. Each of them is a supreme artist and Liszt connoisseur.

● 4 Sat 5 Sep 8 pm  
Konstantin Scherbakov piano  
Ludwig van Beethoven: Symphonies no. 1 and no. 3

● 10 Wed 9 Sep 8 pm  
Hinrich Alpers piano  
Boris Bloch piano  
Ludwig van Beethoven: Symphonies no. 2 and no. 5

● 16 Sun 13 Sep 6 pm  
Hinrich Alpers piano  
Boris Bloch piano  
Ludwig van Beethoven: Symphonies no. 6 and no. 4

● 24 Sat 19 Sep 8 pm  
Konstantin Scherbakov piano  
Ludwig van Beethoven: Symphonies no. 8 and no. 7

● 39 Sat 26 Sep 8 pm  
Cyprien Katsaris piano  
Etsuko Hirose piano  
Ludwig van Beethoven: ‘Choral Fantasy’  
Ludwig van Beethoven: Symphony no. 9
Marino Formenti – Beethoven’s late Piano Sonatas

Marino Formenti, a Milanese pianist living in Vienna, has a penchant for unusual recitals. His programmes invariably open up new vistas or trace connections one would hardly have suspected. For his three Bonn recitals he received a carte blanche that inspired him to design programmes associated with Beethoven’s final three piano sonatas, revealing just how brightly these extraordinary works illuminated music until well into the 20th century. Formenti unquestionably commands the sophisticated technique necessary to give his ‘headstrong’ programmes their proper impact – a residency that invites us to a tour of past glories, the modernist age and the present day.

● 17 Wed 16 Sep 8 pm
Ludwig van Beethoven: Piano Sonata no. 30 in E major, op. 109
Arnold Schoenberg: Five Piano Pieces, op. 23
Luigi Nono: ‘...sofferte onde serene...’

● 22 Fri 18 Sep 8 pm
Ludwig van Beethoven: Piano Sonata no. 31 in A-flat major, op. 110
Anton Webern: Variations, op. 27
Helmut Lachenmann: ‘Serynade’

● 26 Sun 20 Sep 6 pm
Ludwig van Beethoven: Piano Sonata no. 32 in C minor, op. 111
Charles Ives: ‘Three-Page Sonata’
Jean Barraqué: Sonate pour piano

The cycle is sponsored by the Federal Government Commissioner for Culture and the Media.
‘Do What You Wish’: thus the motto inscribed on the back of a magical amulet in Michael Ende’s novel ‘The Neverending Story’. It promises that the bearer’s every wish will be fulfilled. The auryn – for that is what the amulet is called – lent its name to the Auryn Quartet, which has maintained a successful career for many years. Here four string players ‘do what they wish’ – and have won many awards and distinctions in the process. Taking up this motto, the Beethovenfest has asked the quartet to devise three recitals with wind-playing friends and tour the Rhine-Sieg region with large-scale chamber music for winds and strings. The result is a pooling of gems from the chamber repertoire, beginning with rarely heard pieces by Beethoven.

11 Wed 9 Sep 8 pm
Wolfgang Amadeus Mozart: Divertimento in D major, K 334
Carl Nielsen: ‘Serenata in vano’ FS 68
Ludwig van Beethoven: Septet in E-flat major, op. 20

12 Thu 10 Sep 8 pm
Ludwig van Beethoven: Sextet in E-flat major, op. 81b
Sergei Prokofiev: Quintet in G minor, op. 39
Johannes Brahms: Serenade no. 1 in D major, op. 11

15 Sat 12 Sep 8 pm
Ludwig van Beethoven: Serenade in D major, op. 25
Max Reger: Serenade no. 2 in G major, op. 141a
Franz Schubert: Octet in F major, D 803

The cycle is sponsored by Kreissparkasse Köln.
‘Prometheus’

He stole fire from the gods, gifted it to humankind and was cruelly punished for his efforts: Prometheus. Hardly any material can match the myth for the conflicting readings and interpretations it has inspired throughout the ages. In general, Prometheus is considered a friend of humankind, a founder of civilisation and a fearless foe of autocracy and tyranny. This was the view that prevailed around 1800 when Europeans still hoped to find a ‘worldly Prometheus’ in Napoleon. Beethoven, too, shared this hope, which found expression not least in his ballet score ‘The Creatures of Prometheus’.

Since then new questions have arisen regarding the figure of Prometheus. The ambivalence in the notion of ‘progress’ has become manifest – the potential self-destruction of the world through ideologies and technologies of feasibility.

The celebrated theatre producer Romeo Castellucci will take up the Prometheus myth at the 2020 Beethovenfest. He is virtually without equal in his ability to transport ancient themes into the present day. In the former Victoria Baths, which draw their aesthetic from the late 1960s and are now abandoned, Castellucci has developed a performative installation that superposes the location’s unique atmosphere of transience, curatorial recollection and present-day uselessness, and infuses it with echoes of myth.

Sat 12 Sep  Viktoriabad
PREMIERE

Romeo Castellucci  stage director, set designer
Scott Gibbons  music

‘Prometheus’ (working title, world première)

The time and other performance dates will be announced as soon as possible.
Advance booking from 1st April 2020

Sponsored by Kunststiftung NRW
A project within the context of BTHVN2020, funded by the Federal Republic of Germany, the State of North Rhine-Westphalia, the Rhein-Sieg-Kreis and the City of Bonn.
Not a single note will resound in Bonn’s Beethoven Hall during the Beethoven Jubilee. It is currently being renovated and remains a construction site. Taking advantage of this situation, the Berlin artists’ collective Rimini Protokoll will ask a few questions during a theatrical site inspection: How should past things be translated into the present? What is a jubilee meant to celebrate?

‘Bauprobe Beethoven’ (Beethoven – a scenographic mock-up) places the commemoration of Beethoven in a larger context. Post-war German history is written into the building itself – a history of rebirth, glory and affluence, but also of neglect, strife and loss of meaning.

Rimini Protokoll’s trademark is their use of amateur actors, so-called ‘experts in everyday life’. Their current project likewise involves people whose work and lives are closely connected with Beethoven Hall. ‘Bauprobe Beethoven’ thus breathes life into the Hall – prematurely – and perhaps addresses Beethoven as a ‘permanent construction site’, a figure constantly slipping out of our grasp.

Sponsored by Kunststiftung NRW
A project within the context of BTHVN2020, funded by the Federal Republic of Germany, the State of North Rhine-Westphalia, the Rhein-Sieg-Kreis and the City of Bonn.
To not only listen, but to create by yourself! In our education projects you learn many things about music on stage or you can even organize it yourself. Through workshops, concert introductions, management projects and selected concert experiences for students we build bridges between young people and classical music. The majority of the approximately 30 events can be booked directly by the teachers and through the schools. The main program also includes a large selection of events for families, adolescents and young adults. Have fun discovering and experiencing!

**14**  Fri 11 Sep  8 pm  
PUPIL-MANAGER PROJECT  
MIKls Takeover! Ensemble  
‘Takeover!’

**25**  Sun 20 Sep  4 pm  
FAMILY EVENT  
Theater Marabu  
‘Hast du schon gehört?’

**37**  Fri 25 Sep  8 pm  
KOLLEKTIV L  
Marie Spaemann  cello, singer songwriter  
Christian Bakanic  accordion  
‘Metamorphosis’

**41**  Sat 26 Sep  8 pm  
KOLLEKTIV L  
New Piano Trio  
‘I love Pop’

Sponsored by Knauber
Opening ceremony

We also celebrate outside the concert halls: the Beethovenfest opens its September season in 2020 with a major three-day open-air festival in Bonn’s city centre. The opening concert of the Beethovenfest with the choir and orchestra of the Bayreuth Festival can be heard and seen via livestream on the market square. On the programme: Beethoven’s Ninth! The next two days will be filled with live music played by numerous young musicians – from Bonn and the surrounding area, from Austria and the countries bordering the Baltic Sea. Be there when Bonn’s city centre is bathed in music and already mark the colourful opening weekend of the Beethoven Festival 2020 in your calendar now!

Fri 4 Sep
8 pm
Marktplatz
Live broadcast of the opening concert from the WCCB

Sat 5 Sep
from 12 am
Bonner Innenstadt
‘Bühne frei für Beethoven’. Pupils make music on stages in Bonn’s city centre.

8 pm
Marktplatz
Ensemble of the Baltic Sea Philharmonic and Friends
Kristjan Järvi conductor
Nordic Pulse Show: Classic, folk and pop
Special concert, presented by Nord Stream 2 AG

Sun 6 Sep
from 4 pm
Marktplatz
Stage program with live music, interviews, films and contributions around the Beethovenfest

7 pm
Marktplatz
Baltic Sea Philharmonic
Kristjan Järvi conductor
Ludwig van Beethoven: Symphony no. 8 in F major, op. 93
Peter Tchaikovsky: ‘Dornröschen’. Ballet music, arr. by Kristjan Järv
Special concert, presented by Nord Stream 2 AG

Free entrance to all events

The opening ceremony is sponsored by Deutsche Post DHL Group.
Events in chronological order

MÄZEN
Arndt und Helmut Andreas Hartwig (Bonn)
Antje Landshoff (Hamburg)

UNTERNEHMEN
Chic Dentique by Dr. Paulsen (Bad Honnef)
Figuren Moch GmbH (Köln)
LTS Lohmann Therapie-Systeme AG (Andernach)
Wohnbau GmbH (Bonn)

GOLD
Christina Freifrau und Johannes Freiherr von Gleichenstein (Vogtsburg-Oberrottweil)
Annie und Dr. h.c. Elias N. Kulkundis (Greenwich, CT, USA)
Dr. Peter Lüsebrink und Karl-Heinz von Elern (Bonn)

SILBER
Bernd Böcking (Wachtberg)
Dr. Sigrun Eckelmann und Johann Hinterkeuser (Bonn)
Gerda und Dr. Axel Holzwarth (Bonn)
Mariott Stollsteiner (Heimenkirch)
Jannis Ch. Vassiliou und Maricel de la Cruz (Bonn)

BRONZE
Jutta und Ludwig Acker (Bonn)
Munkhzul Baramsai (Bonn)
Christina Barton van Dorp und Dominik Barton (Bonn)
Klaus Besier (Meckenheim)
Anne-Katharina Bieler-Brockmann (Bonn)
Elisabeth und Axel von Blomberg (Bonn)
Ingrid Brunswig (Bad Honnef)
Ingeborg und Erich Dederichs (Bonn)
Geneviève Desplanques (Bonn)
Irene Diederichs (Bonn)
Christel Eichen und Ralf Kröger (Meckenheim)
Petra Fendel-Sridharan und Ashok Sridharan (Bonn)
Stephanie Freifrau und Maximilian Freiherr von Fürstenberg (Düsseldorf)
Margareta Gitzad (Bornheim)
Cornelia und Dr. Holger Haas (Bonn)
Sylvia Haas (Bonn)
Heidelore und Prof. Werner P. Herrmann (Königswinter)
Karin Hinrichsen (Bonn)
Georg Peter Hoffmann und Heide-Marie Ramsauer (Bonn)
Karin Ippendorf (Bonn)
Dr. Reinhard Keller (Bonn)
Rolf Kleefuß (Bonn)
Ute und Dr. Ulrich Kolck (Bonn)
Lilith Küster und Norbert Matthiaß-Küster (Bonn)
Alexandra Gräfin Lambdsdorff (Bonn)
Dr. Anastassia Lauterbach und Ralph Schuppenhauer (Bonn)
Traudl und Reinhard Lenz (Bonn)
Heinrich Meisner (Kaarst)
Heinrich Mewßen (Troisdorf)
Katharina und Dr. Jochen Müller-Stromberg (Bonn)
Dr. Gudula Neidert-Buech und Dr. Rudolf Neidert (Wachtberg)
Dr. Dorothea Redeker (Alfter)
Bettina und Dr. Andreas Rohde (Bonn)
Astrid und Prof. Dr. Tilman Sauerbruch (Bonn)
Marion Claudia Schäfer-Fleißner (Meckenheim)
Markus Schubert (Schneidtitz)
Simone Schuck (Bonn)
Michael Sporn (Berlin)
Michael Striebich (Bonn)
Dr. Friedrich und Pauline Thelen (Bonn)
Silke und Andreas Tiggemann (Alfter)
Jutta Voss (Aachen)
Frank Voßen (Bonn)

Unser herzlicher Dank gilt darüber hinaus den zahlreichen persönlichen Mitgliedern und Unternehmen, die nicht genannt werden möchten.

www.beethovenfest.de/foerderverein
Marek Janowski is second to none in embodying the virtues of the German conducting tradition. The technique must be flawless; the musical interpretation comes ‘on top’. For a long time he gave Bayreuth a wide berth, preferring to conduct in the concert hall. But ever since his Bayreuth début in 2016 he has been closely allied with the Bayreuth Festival Chorus and Orchestra. Together they will present the opening concert of the 2020 Beethovenfest – with Beethoven’s Ninth. Historically, the choice is perfectly apt: Wagner considered himself to be Beethoven’s successor and ‘consummator’, and the Ninth was the only work, besides Wagner, allowed to be heard in Bayreuth’s Festival Hall …

### The ‘Missa solemnis’ in Cologne Cathedral

Kent Nagano has never lost his joy in making musical discoveries. Equally in demand in the great concert halls and opera houses, he has now embarked on a long-term project with the period ensemble Concerto Köln in order to explore historically informed readings of Wagner’s ‘Ring’. In a special concert for the Beethoven Jubilee, these musical partners will perform Beethoven’s ‘Missa solemnis’ in Cologne Cathedral, formerly the official residence of Beethoven’s employer, Prince-Elector Maximilian Franz. Beethoven himself considered this vaulting composition his finest creation. The architecture of Cologne Cathedral supplies the perfect backdrop.

**311** Fri 21 Aug  8 pm  
Kölner Dom

**SPECIAL CONCERT**

Genia Kühlmeier  soprano | Rachel Frenkel  alto
Sebastian Kohlhepp  tenor | Andreas Wolf  bass
Kölner Domchor
Concerto Köln
Kent Nagano  conductor

**Ludwig van Beethoven:** Mass for four soloists, choir, orchestra and organ in D major, op. 123 (‘Missa solemnis’, 1819–23)

**Karlheinz Stockhausen:** ‘Gesang der Jünglinge’ (‘Song of the Youths’). Elektronic music (1955/56)

**Free voucher required, available from 2nd March 2020**

Live broadcast to Roncalliplatz and Marktplatz Bonn
Sponsored by Rau Foundation
A project within the context of BTHVN2020, funded by the Federal Republic of Germany, the State of North Rhine-Westphalia, the Rhein-Sieg-Kreis and the City of Bonn.

### Beethoven from Bayreuth

Marek Janowski is second to none in embodying the virtues of the German conducting tradition. The technique must be flawless; the musical interpretation comes ‘on top’. For a long time he gave Bayreuth a wide berth, preferring to conduct in the concert hall. But ever since his Bayreuth début in 2016 he has been closely allied with the Bayreuth Festival Chorus and Orchestra. Together they will present the opening concert of the 2020 Beethovenfest – with Beethoven’s Ninth. Historically, the choice is perfectly apt: Wagner considered himself to be Beethoven’s successor and ‘consummator’, and the Ninth was the only work, besides Wagner, allowed to be heard in Bayreuth’s Festival Hall …

**1** Fri 4 Sep  8 pm  
World Conference Center Bonn

**OPENING CONCERT**

N.N.  soloists
Chor der Bayreuther Festspiele
Orchester der Bayreuther Festspiele
Marek Janowski  conductor

**Ludwig van Beethoven:** Symphony no. 9 in D minor, op. 125 with the final chorus about Friedrich Schiller’s ode ‘To Joy’ (1822–24)

**€ 115 | 100 | 82 | 60 | 43**

**Live broadcast to Marktplatz**
Deutsche Welle Festivalplatz
Sponsored by Ernst & Young and Deutsche Bank AG
The ‘Campus’ youth exchange project is also celebrating its 20th anniversary in 2020 and invites young people from all over the world to the Rhine. Three orchestral groups play Karlheinz Stockhausen’s monumental spatial composition ‘Gruppen’. Deeply impressed György Kurtág described this work as a benchmark composition for the entire music of the 20th century. Kurtág reacted to this with his own spatial composition: ‘...quasi una fantasia...’, an orchestral piece that refers to Beethoven’s Opus 27. Together with Beethoven’s original and a new creation by the Turkish composer Zeynep Gedizlioğlu the Campus Project Orchestra forms an impressive musical experience from the complex scores.

● 3 Sat 5 Sep  5 pm  Staatenhaus Köln, Saal 3
● 6 Sat 5 Sep  8.30 pm
● 7 Sun 6 Sep  11 am

Deutsche Welle presents: CAMPUS CONCERT
Internationales Jugendorchester | Bundesjugendorchester
Johannes Kalitzke, Manuel Nawri, Oscar Jockel  conductors


€ 41

Deutsche Welle Festival Concert
Sponsored by Deutsche Welle
A project of Beethovenfest Bonn, Deutsche Welle, Deutscher Musikerat, Oper Köln and the European Federation of National Youth Orchestras
A project within the context of BTHVN2020, funded by the Federal Republic of Germany, the State of North Rhine-Westphalia, the Rhein-Sieg-Kreis and the City of Bonn.

Franz Liszt was a fascinating figure: virtuoso pianist and cosmopolite, composer and modernist, do-gooder and heart-breaker... Although born two generations earlier, Beethoven remained the formative figure in Liszt’s musical thought. With his colourful transcriptions of all nine Beethoven symphonies Liszt raised the culture of memory to superhuman heights (‘The name of Beethoven is sacred in art’). But he was also actively involved in quite specific projects, such as financing Bonn’s Beethoven Monument, and he celebrated its inauguration with his own ‘Beethoven Cantata’ in 1845, marking the composer’s 75th birthday. To celebrate the composer’s first centenary 25 years later, he wrote a second ‘Beethoven Cantata’ for a memorial concert in Budapest. It is this ‘more mature’ version that will be heard in the opening matinée of the 2020 Beethovenfest.

● 2 Sat 5 Sep  11 am  World Conference Center Bonn

OPENING MATINEE
Nike Wagner  opening address
Tanguy de Williencourt  piano
Landesjugendchor Thüringen
Beethoven Orchester Bonn | N.N.  conductor

Camille Saint-Saëns: ‘Improvisation sur la Beethoven-Cantate de Liszt [S. 68]’ for piano

€ 29

for €8. Tickets for schoolchildren and college students available for €8 at the evening box office
The First & The Third

When Liszt was born in the Hungarian town of Raiding on 22 October 1811, Beethoven, living in Vienna barely 56 miles away, had just started work on his Seventh Symphony. It is known that Liszt, then a rising star only 12 years old, received a ‘kiss of consecration’ from the deeply moved composer. By the time Beethoven died four years later, the brilliant prodigy had long set out for new climes; Paris and half of Europe lay at his feet. Perhaps it was this brief but lasting encounter that made Liszt such an ardent admirer of Beethoven, a performer of his piano music and the creator of piano transcriptions of countless songs, the Septet and all nine of the symphonies.

‘Fidelio 1944’

With ‘Fidelio 1944’ Adam Fischer takes up a special Fidelio performance held in December 1944, when the NBC Symphony Orchestra played it under Arturo Toscanini. For the musicians, many of whom had fled to America as political refugees, Beethoven’s ‘rescue opera’ had immediate symbolic value: many hoped for the quick liberation of their native countries, which languished as it were in Nazi dungeons just as Beethoven’s Florestan languished in a state prison in Seville. ‘Fidelio 1944’ is a concert performance of Act II of ‘Fidelio’, a multi-media reflection of the state of the war in 1944. It includes filmstrips in the spirit of military propaganda movies, historic reports from the front and radio addresses by Thomas Mann. Its multiple fractures illustrate the ways in which Beethoven’s music was politically misappropriated during the Second World War while impressively recalling the utopian potential of his original ‘Fidelio’.

BEETHOVEN / LISZT CYCLE 1
Konstantin Scherbakov piano

Ludwig van Beethoven: Symphony no. 1 in C major, op. 21 (1799/1800), version for piano by Franz Liszt, S. 464/1
Ludwig van Beethoven: Symphony no. 3 in E-flat major, op. 55 (‘Eroica’, 1802–04), version for piano by Franz Liszt, S. 464/3

€32 | 25
Tickets for schoolchildren and college students available for €8 at the evening box office

Ludwig van Beethoven / N.N.: ‘Fidelio 1944’

€43 | 32
Tickets for schoolchildren and college students available for €8 at the evening box office

Sponsored by Kreissparkasse Köln
Beethoven and Bartók

Contemporaries responded to Beethoven's Violin Concerto with amazement: its symphonic scale, combined with its urgent lyricism and supreme technical demands, seemed puzzling at first. This concerto has accompanied Anne-Sophie Mutter throughout her entire career: she played it with her mentor Herbert von Karajan and the Berlin Philharmonic when she was only 16. Now, four decades later, she joins Manfred Honeck to perform Beethoven's op. 61 on the stage of the Beethovenfest. Honeck, the long-time principal conductor of the Pittsburgh SO, will combine Beethoven's concerto with Bartók's exhilarating Concerto for Orchestra. The Hungarian composer wrote this 'symphony in disguise' during his American exile, reinvigorated by a commission from the legendary conductor Serge Koussevitzky.

8 Sun 6 Sep 6 pm World Conference Center Bonn

Anne-Sophie Mutter violin
Pittsburgh Symphony Orchestra
Manfred Honeck conductor

Ludwig van Beethoven: Violin Concerto in D major, op. 61 (1806/07)
Béla Bartók: Concerto for orchestra, Sz 116 (1943)

650 | 100 | 82 | 60 | 43
Tickets for schoolchildren and college students available for € 8 at the evening box office

5 pm Concert Introduction

Recording by WDR
Deutsche Welle Festival Concert
Sponsored by the Federal Government Commissioner for Culture and the Media

Stretching the limits

Igor Levitt is an unusual pianist. Technically beyond reproach, this award-winning artist also casts a spell through the earnestness with which he crosses the boundaries of the standard concert repertoire. Ferruccio Busoni's op. 39, with its 80 minutes' duration, is by far the longest piano concerto in music history, and its use of a male chorus in the final movement is a deliberate nod to Beethoven's Ninth. Antonio Pappano, with his deft feeling for balancing a programme, contrasts the Busoni concerto with two shorter but no less visionary works: Beethoven's magnificent 'Grosse Fuge' and Schoenberg's Five Pieces for Orchestra, with which the Austrian composer ventured far into the domain of atonality and Klangfarbenmelodie.

9 Tue 8 Sep 8 pm World Conference Center Bonn

Igor Levit piano
Coro dell’Accademia Nazionale di Santa Cecilia
Orchestra dell’Accademia Nazionale di Santa Cecilia
Antonio Pappano conductor


650 | 56 | 45 | 36 | 25
Tickets for schoolchildren and college students available for € 8 at the evening box office
Four wind instrumentalists and a double-bass player have been invited to join the ‘quartet professors’ from Detmold in a special kind of serenade. Mozart’s ingratiating Divertimento (sans cello!) was probably written as a tribute to the son of Salzburg’s Robinig family, who had just passed his examinations. Surprise: the madcap rondo gives the first violinist a chance to flaunt his or her prowess as an exciting virtuoso. In contrast, Beethoven’s popular Septet calls for a solid horn player. The composer, barely 30 years old, must have enjoyed great esteem in Vienna, otherwise he would never have dared to dedicate this tuneful work of six extended movements to Her Serene Highness, Empress Maria Theresia!

**Auryn Quartet & Friends – I**

Faced with the historical enormity of his project, Liszt sought to withdraw completely from grandstanding virtuosity. Rather than creating flashy ‘box-office hits’, he sought fidelity to the originals in his transcriptions, ‘as if translating a sacred text’. His precepts are laid out in a preface to the Leipzig edition: ‘I will be satisfied if I stand on the level of the intelligent engraver, or the conscientious translator, who grasps the spirit of the work and thus contributes to our insight into the great masters and our sense of the beautiful’ (Rome, 1865).

**BEETHOVEN / LISZT CYCLE 2**

**Oper Bonn**

**Wed 9 Sep 8 pm**

**Hinrich Alpers** piano  
**Boris Bloch** piano

**Ludwig van Beethoven**: Symphony no. 2 in D major, op. 36 (1800–02), version for piano by Franz Liszt, S. 464/2  
**Ludwig van Beethoven**: Symphony no. 5 in C minor, op. 67 (1804–08), version for piano by Franz Liszt, S. 464/5

€ 32 | 25  
**Tickets for schoolchildren and college students available for € 8 at the evening box office**

Recording by WDR

**Wolfgang Amadeus Mozart**: Divertimento for two horns, two violins, viola and double bass in D major, K 334 (1779)  
**Carl Nielsen**: ‘Serenate in vano’ for clarinet, horn, bassoon, cello and double bass, FS 68 (1914)  
**Ludwig van Beethoven**: Septet for clarinet, horn, bassoon, violin, viola, cello and double bass in E-flat major, op. 20 (1799)

€ 32 | 25  
**Tickets for schoolchildren and college students available for € 8 at the evening box office**

Recording by Deutschlandfunk  
Sponsored by Kreissparkasse Köln
This time the quartet is joined by no fewer than eight musically-minded friends. Brahms, in his Detmold years, at least contemplated writing a fledgling symphony before choosing the lighter tone and more spacious design of a serenade. The sounds of al fresco music are equally evident in Beethoven's rarely heard Sextet, where the four strings are joined by a pair of horns. Prokofiev's Quintet, from his Paris years, is a rarity of the first order: lurking behind its six entertaining movements is 'Trapeze', a circus ballet. Plainly this Russian composer was not immune to the fresh breezes wafting on the Seine in the 1920s.

AURYN QUARTET & Friends – II

This time the quartet is joined by no fewer than eight musically-minded friends. Brahms, in his Detmold years, at least contemplated writing a fledgling symphony before choosing the lighter tone and more spacious design of a serenade. The sounds of al fresco music are equally evident in Beethoven's rarely heard Sextet, where the four strings are joined by a pair of horns. Prokofiev's Quintet, from his Paris years, is a rarity of the first order: lurking behind its six entertaining movements is 'Trapeze', a circus ballet. Plainly this Russian composer was not immune to the fresh breezes wafting on the Seine in the 1920s.

A modern Prometheus

A fresh start at the fin de siècle: Alexander Scriabin, inspired by his studies of theosophy, gave a new twist to his pan-European career as a pianist-composer. Tonality receded into the background, and theatrical forms favoured the exploration of new worlds of sound. In his diary, Scriabin related the life-affirming creative power of the mythical Prometheus to himself, over and over again: 'The world lives in my consciousness as my act of creation'. General music director Dirk Kaftan and his Bonn Beethoven Orchestra now present Scriabin's final orchestral work, 'Prométhée', together with guest soloist Cameron Carpenter. This monumental symphonic poem is a synesthetic Gesamtkunstwerk which, in its original version, even called for a 'colour organ'.

AURYN QUARTET 2

Auryn Quartett
Matthias Lingenfelder violin | Jens Oppermann violin
Stewart Eaton viola | Andreas Arndt cello
Clara Andrada de la Calle flute | Juliana Koch oboe
Julian Bliss clarinet | Merve Kazokoglu clarinet | Zora Slokar horn
Swantje Vesper horn | Richard Galler bassoon | Ulrich Wolff double bass

Ludwig van Beethoven: Sextet for two horns, two violins, viola and cello in E-flat major, op. 81b (1794/95)
Sergei Prokofiev: Quintet for oboe, clarinet, violin, viola and double bass in G minor, op. 39 (1924)
Johannes Brahms: Serenade no. 1 in D major, op. 11 (1857/58), reconstruction of the original version for nonet by Jorge Rotter (1987)

€ 32

Recording by Deutschlandfunk
Sponsored by Kreissparkasse Köln

Cameron Carpenter orgue
Beethoven Orchester Bonn
Dirk Kaftan conductor

Cameron Carpenter: ‘The Scandal’ for orgue and orchestra, op. 3 (2010)
Alexander Scriabin: ‘Prométhée. Le poème de feu’ for orgue and orchestra, op. 60 (1910)

€ 65 | 56 | 45 | 36 | 25

Tickets for schoolchildren and college students available for € 8 at the evening box office

7 pm Concert Introduction

In cooperation with Beethoven Orchester Bonn
MIKI alias Mihalj Kekenj doesn’t fit into any drawer. The musical border crosser is a classically trained violinist, concertmaster and composer, but since his youth he has also cultivated a passion for the classics of the older and younger soul and pop history up to hip hop. With his string quintet he regularly invites musicians, especially singers to present their compositions in new chamber music arrangements. Excellent conditions for the pupils managers, who for eleven years now organize one of the concerts – supported by the ‘professionals’ of the Beethovenfest. Together with MIKI, they will search for a singer to bring well-known songs in new interpretations to the stage.

PUPIL-MANAGER CONCERT
MIKIs Takeover! Ensemble
Mihalj Kekenj violin, concept, arrangements
Shinkyung Kim violin
Erin Kirby viola
Valentin Priebus cello
Max Dommers double bass
N.N. voice

Pop classic, newly composed and arranged for singer and string quintet

Advance booking from 1st April 2020

Sponsored by Deutsche Telekom AG and Deutsche Bank Stiftung

It’s a touching thought: a clarinet-playing friend orders a piece that must resemble Beethoven’s famous Septet as closely as possible. The result is one of Schubert’s most personal creations. For a full hour it ushers the listener into a world that avoids the ingratiating tone of a serenade and reaches symphonic heights, while granting space in the slow movement to a miraculous set of variations on a tune reminiscent of a singspiel ditty. Given such abundance, the Auryn Quartet has chosen lighter companion pieces in the form of two serenades, one by Beethoven, and another by Max Reger scored for trio and flute, thereby dispensing with a fundamental bass part.

AURYN QUARTET 3
Auryn Quartett
Matthias Lingenfelder violin | Jens Oppermann violin
Stewart Eaton viola | Andreas Arndt cello
Clara Andrada de la Calle flute
Julian Bliss clarinet
Zora Slokar horn
Richard Galler bassoon

Ludwig van Beethoven: Serenade for flute, violin and viola in D major, op. 25 (1801) | Max Reger: Serenade no. 2 for flute, violin and viola in G major, op. 141a (1915) | Franz Schubert: Octet for clarinet, horn, bassoon and strings in F major, D 803 (1824)

€ 32 | 25

Tickets for schoolchildren and college students available for € 8 at the evening box office

Sponsored by Kreissparkasse Köln
In 1840, faced with the especially demanding Leipzig audience, Liszt placed a symphony on his programme that he was particularly fond of playing: the ‘Pastorale’. Wouldn’t the original have been more fitting in a city groomed on Mendelssohn, Schumann and the Gewandhaus? Whatever the case, he did not consider his piano reductions to be stopgaps compensating for the lack of an orchestra. He trusted the modern grand piano to have all the necessary qualities, bar none: ‘Through the immense development of its harmonic power the piano is increasingly seeking to appropriate all orchestral compositions. In the compass of its seven octaves it is able … to reproduce all the characteristics, all the combinations, all the forms of the deepest and most profound works of music’.

And what happened next?

Marino Formenti likes unusual concerts. His recitals unveil perspectives that widen our vision and sharpen our understanding. Backward glances at Beethoven’s final three piano sonatas? Why not! But these glances must also encompass what these extraordinary creations made possible well into the 20th century. The variation movement at the end of op. 109, marked ‘Cantabile, with deepest expression’, ultimately leads into Schoenberg’s character pieces, where a few basic figures are playfully subjected to continuous variation. Then comes Nono’s unique homage to his watery hometown, Venice, with its ubiquitous but never monotonous play of waves.
For decades Markus Stockhausen, a trained trumpeter, worked closely with his famous father, Karlheinz Stockhausen, while striking out on an artistic path all his own. He is considered a crossover artist between jazz, contemporary music and electronics. In 2004 he founded the trio Lichtblick with pianist Angelo Comisso and percussionist Christian Thomé. The group was enlarged in 2015 with the addition of a cellist, Jörg Brinkmann, to create the quartet Quadrivium. Stockhausen prefers to play the flugelhorn, whose velvet tone suits his ideal of slowly evolving ‘intuitive’ music. His current CD ‘Far Into The Stars’, released on the storied blues and jazz label OKeh, was awarded the ECHO Jazz Prize in 2018.

## JAZZ

### QUADRIVIUM

Markus Stockhausen  trumpet, flugelhorn  
Jörg Brinkmann  cello  
Angelo Comisso  piano  
Christian Thomé  drums

Markus Stockhausen: ‘Phoenix’ and other works

€ 24 (unit price / no discounts)

A joint production with Harmonie Endenich

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### World Doctors Orchestra

Three times each year some 100 physicians from all over the world exchange their white coats for tuxedos and evening gowns and lend their support to charitable medical projects in benefit concerts with their World Doctors Orchestra. At the Beethovenfest the doctors, all top-flight musicians, will devote themselves to César Franck’s D-minor Symphony, a work that bears eloquent witness to the experimental verve of one of the 19th century’s most original composers. Instead of the standard four movements, this symphony, composed between 1886 and 1888, has only three, and it boldly alternates keys and tempos as never before. Beethoven’s Fourth Piano Concerto, already anticipating the Romantic Era, will feature the winner of the 2019 International Telekom Beethoven Competition Bonn.

#### 18 Wed 16 Sep  8 pm  
Harmonie Endenich

**JAZZ**

**QUADRIVIUM**  
Markus Stockhausen  trumpet, flugelhorn  
Jörg Brinkmann  cello  
Angelo Comisso  piano  
Christian Thomé  drums

Markus Stockhausen: ‘Phoenix’ and other works

€ 24 (unit price / no discounts)

A joint production with Harmonie Endenich

#### 19 Thu 17 Sep  8 pm  
World Conference Center Bonn

**PRIZEWINNER CONCERT**  
N.N.  piano  
(1st prizewinner of the International Telekom Beethoven Competition Bonn 2019)  
World Doctors Orchestra | Stefan Willich  conductor

Peter Tchaikovsky: ‘Romeo and Julia’. Phantasy Overture based on Shakespeare in B minor (1880)  
Ludwig van Beethoven: Piano Concerto no. 4 in G major, op. 58 (1803–06)  
César Franck: Symphony in D minor, FWV 48 (1886–88)

€ 33 | 26 | 18

Tickets for schoolchildren and college students available for € 8 at the evening box office

7 pm Concert Introduction

In cooperation with International Telekom Beethoven Competition Bonn
With this program cellist Isang Enders presents himself as a musician in search for traces and daring new concepts. He shows the width of his repertoire, his versatility and his talent to merge works from different eras into a whole. Here is Beethoven’s last cello sonata, the final fugue of which is an arc to the forward striving, radiant D major suite by Johann Sebastian Bach. There an electronic sound experience called ‘Fire’ by Vassos Nicolaou, which takes up the Prometheus myth – in creative contrast to the baroque aesthetics of the room. Finally, Mendelssohn Bartholdy’s second piano trio takes account of the motto ‘Resurrection’ – after all, it quotes the chorale ‘I hereby stand before your throne’.

**Cello in ‘Fire’**

Tradition and modernity united in concord: the concert of the Hungarian National Philharmonic underscores how deeply western art music is rooted in Hungarian culture. Franz Liszt, in his visionary final symphonic poem ‘From the Cradle to the Grave’, referred directly to a drawing by the Hungarian painter Michael von Zichy. Inspired by his field research, Béla Bartók, in his Concerto for Two Pianos and Percussion, ‘showcased’ the rhythmic vitality of his native Hungarian folk music. Even Johannes Brahms came into direct contact with Hungarian musical traditions through his joint recitals with the violinist Eduard Reményi, and he drew on these experiences for his Piano Quartet in G minor. Schoenberg’s colourful orchestral version of this piece has ensured its lasting position in the repertoires of the great concert orchestras.

**Hungarian music traditions**

Tradition and modernity united in concord: the concert of the Hungarian National Philharmonic underscores how deeply western art music is rooted in Hungarian culture. Franz Liszt, in his visionary final symphonic poem ‘From the Cradle to the Grave’, referred directly to a drawing by the Hungarian painter Michael von Zichy. Inspired by his field research, Béla Bartók, in his Concerto for Two Pianos and Percussion, ‘showcased’ the rhythmic vitality of his native Hungarian folk music. Even Johannes Brahms came into direct contact with Hungarian musical traditions through his joint recitals with the violinist Eduard Reményi, and he drew on these experiences for his Piano Quartet in G minor. Schoenberg’s colourful orchestral version of this piece has ensured its lasting position in the repertoires of the great concert orchestras.

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**Linus Roth** violine  
**Isang Enders** cello  
**N.N.** piano

**Ludwig van Beethoven**: Cello Sonata no. 5 in D major, op. 102/2 (1815)  
**Johann Sebastian Bach**: Cello Suite no. 6 in D major, BWV 1012 (about 1720)  
**Vassos Nicolaou**: ‘Feuer’ (‘Fire’) for cello and live electronic (world première)  
**Felix Mendelssohn Bartholdy**: Piano Trio no. 2 in C minor, op. 66 (1845)

**Dezső Ránki** piano  
**Edit Klukon** piano  
**Gergely Biró** percussion  
**Szabolcs Joó** percussion (orchestra members)  
**Ungarische Nationalphilharmonie**  
**Zsolt Hamar** conductor

**Franz Liszt**: ‘Von der Wiege bis zum Grabe’. Symphonic poem no. 13, S. 107 (1881/82)  
**Béla Bartók**: Concerto for two pianos, percussion and orchestra, Sz 115 (1940)  
**Johannes Brahms**: Piano Quartet no. 1 in G minor, op. 25 (1855–61), version for orchestra by Arnold Schoenberg (1937)

€ 51 | 40 | 29

Tickets for schoolchildren and college students available for € 8 at the evening box office

**7 pm** Concert Introduction

Sponsored by the Federal Government Commissioner for Culture and the Media
Does Beethoven’s penultimate sonata pave the way to Webern and Lachenmann? The Sonata, rising from mournful ariosi to a crowning fugue; the Variations, precisely calculated with crystalline tone-rows; the sophisticated reverberant harmonics, subtle echoes and iridescent soundscapes of Lachenmann’s ‘Serenade’ (the ‘y’ comes from the initials of his wife, the pianist Yukiko Sugawara): can all of this be united in a single recital? Marino Formenti, a Milanese pianist living in Vienna, unquestionably commands the sophisticated technique necessary to give these ‘headstrong’ pieces their proper impact. A piano lesson of a special kind!

**Fuge, Variationen and ‘Serenade’**

*Fri 18 Sep 8 pm*  
Beethoven-Haus

**LATE BEETHOVEN PIANO SONATAS 2**  
Marino Formenti  
piano

**Ludwig van Beethoven:** Piano Sonata no. 31 in A-flat major, op. 110 (1821)

**Anton Webern:** Variations, op. 27 (1936)

**Helmut Lachenmann:** ‘Serenade’ (1997/98)

Afterwards conversation with the artist

€ 32

Sponsored by the Federal Government Commissioner for Culture and the Media

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Trained on the violin by his mentor Yehudi Menuhin, Daniel Hope has developed into an impressively wilful figure in the world of music. He invariably seeks contact with his audience, writes books and moderates discussions on the side, and is actively involved in foundations such as Live Music Now. Always open to music outside the standard repertoire, here he forms a link to Broadway as head of the Zurich Chamber Orchestra. Beethoven’s quartet is heard in a version for string orchestra by Dimitri Mitropoulos, whose protégé Leonard Bernstein composed the hugely successful musical ‘West Side Story’. In the suite compiled from this musical, and in Bernstein’s ‘Suite of Songs’ of Gershwin hits (such as ‘I got rhythm’), Daniel Hope takes personal charge of the prominent violin solos.

**Beethoven & Broadway**

*Sat 19 Sep 8 pm*  
World Conference Center Bonn

Deutsche Post DHL Group presents: ENCOUNTERS 2020

**Zürcher Kammerorchester | Daniel Hope**  
violin, direction

**Ludwig van Beethoven:** String Quartet no. 14 in C-sharp minor, op. 131 (1825/26), version for string orchestra by Dimitri Mitropoulos (1937)  
**Leonard Bernstein:** ‘West Side Story’. Suite for violin and strings, arranged by Paul Bateman (2019)

**George Gershwin:** ‘Suite of Songs’. Selected songs, version for violin and strings by Paul Bateman (2018)

€ 55 | 43 | 32

Tickets for schoolchildren and college students available for € 8 at the evening box office

*7 pm* Concert Introduction

Recording by Deutsche Welle

Sponsored by Deutsche Post DHL Group
They meet again, the dissimilar but almost coterminous Seventh and Eighth Symphonies. The bold, revolutionary Seventh was heard at the Vienna première of the Eighth, which, to quote Beethoven’s amanuensis Anton Schindler, might well be nicknamed ‘The Humorous’. Perhaps these two disparate works point to Beethoven’s need to constantly concoct opposites in his mind, as witness the Second and the Third, the Fifth and the Sixth. Yet both these non-identical twins were far overshadowed at their Vienna premières by a third work intent solely on superficial effect: the ‘battle symphony’ ‘Wellington’s Victory’.

The Eighth & The Seventh

Following their award-winning theatre piece The bear who wasn’t there, co-produced with the Beethovenfest in 2017, Theater Marabu went on to present a new piece for children in 2019: ‘Hast du schon gehört?’ (Have you heard?). Rousingly applauded, it will now receive a repeat performance in 2020. This play with music deals with fear as well as its causes: ‘Once upon a time the animals lived happy and content alongside each other, and none was afraid of the other. But from the moment the word ‘wolf’ fell like a bolt out of the blue, their moods grew darker and their peace and tranquility came to an end. Fear spread among them, and it grew every time the story was told, creating a monster that would strike fear even into a wolf. But no animal had ever seen the wolf since he was chased away years ago …’ An illustrative story that tells of the damage that can be caused by an unrealistic urge to exaggeration. The political history of our country offers a few examples.

‘Have you heard?’

BEETHOVEN / LISZT CYCLE 4
Konstantin Scherbakov piano

Ludwig van Beethoven: Symphony no. 8 in F major, op. 93 (1812/13), version for piano by Franz Liszt, S. 464/8
Ludwig van Beethoven: Symphony no. 7 in A major, op. 92 (1811/12), version for piano by Franz Liszt, S. 464/7

€ 32 | 25

Recording by WDR

FAMILY EVENT
Tobias Gubesch clarinet, actor | Leonhard Spies guitar, actor
Silas Eifler double bass, actor | Tina Jücker actor
Claus Overkamp stage director | Regina Rösing equipement
Melina Delpho theatre education

‘Hast du schon gehört?’ (Have you heard?)
Play with music. For adults and children from the age of five

€ 10,60 | 8,40 for children

Sponsored by Knauber
A co-production from Theater Marabu, Beethovenfest Bonn and Junges Nationaltheater Mannheim
In co-operation with Hochschule für Musik und Tanz Köln and Alanus Hochschule für Kunst und Gesellschaft
Concert programmer Marino Formenti has found some surprising companions for Beethoven's final sonata. No sooner have the dramatic opening movement and the expansive, ethereal variations of op. 111 faded away than an antithetical American cosmos opens up in the form of Charles Ives. Compact chords raise their heads sensuously above twitchy overlapping ragtime rhythms. Finally, Formenti is doubtless one of the very few pianists to have mastered Jean Barraqué's monumental sonata. Written somewhat in the shadow of Pierre Boulez, it has become what might be called the 'Hammerklavier' Sonata of the 20th century. Boldly fashioned, ruthlessly executed, it is a borderline experience for performer and listener alike!

LATE BEETHOVEN PIANO SONATAS 3
Marino Formenti  piano

Ludwig van Beethoven: Piano Sonata no. 32 in C minor, op. 111 (1821/22)
Charles Ives: ‘Three-Page Sonata’ (1905)
Jean Barraqué: Sonate pour piano (1950–52)

Afterwards conversation with the artist

€ 32

Premièred with little success in Vienna in 1805, ‘Fidelio, or Conjugal Love’ was Beethoven’s ‘child of sorrow’, and it underwent several versions in its complex and protracted gestation. Nonetheless Beethoven’s only opera, a blend of heroic ‘rescue opera’ and petty-bourgeois singspiel, has maintained its place in the repertoire to the present day. It derives from a libretto by Jean-Nicolas Bouilly for Pierre Gaveaux, a fighter for truth and justice who has fallen prey to tyranny, is rescued from a Spanish prison by his wife, disguised as a man named Fidelio. Beethoven’s librettist, Sonnleithner, removed the sting from the French revolutionary material and tailored it to suit German humanism: conjugal love conquers adversity, justice emerges victorious over arbitrary rule.

LEONORE CYCLE
Martin Tzonev  bass baritone  (Don Fernando)
Mark Morouse  baritone (Don Pizarro) |  Thomas Mohr  tenor (Florestan)
Martina Welschenbach  soprano (Leonore/Fidelio)
Karl-Heinz Lehner  bass (Rocco) |  Marie Heeschen  soprano (Marzelline)
Kieran Carrel  tenor (Jaquino) |  Jae Hoon Jung  tenor (Erster Gefangener)
Enrico Döring  bass (Zweiter Gefangener)
Chor und Extrachor des Theater Bonn
Beethoven Orchester Bonn |  Dirk Kaftan  conductor
Volker Lösch  stage director
Carola Reuther  equipement |  Alissa Kolbusch  equipement

Ludwig van Beethoven: ‘Fidelio’. Opera in two acts, op. 72 (1803–14)

Advance booking via Theater Bonn. Further information will be available later at www.theater-bonn.de

Organizer: Theater Bonn
For more than 100 years the Salzburg Marionette Theatre has thrilled audiences with subjects from the great operas. In 2019, with an eye toward Beethoven’s 250th birthday, the theatre developed a ‘Fidelio’ production that enjoyed a triumphant première last year. Now it will again be shown at the Beethovenfest. Focusing remarkably on the main characters, Thomas Reichert has succeeded in removing the singspiel elements from Beethoven’s ‘opera to freedom’ and has staged the famous Revolutionary tale as a modern story of hope. The use of marionettes makes the dramatic plot at once touching and enchanted; the emotions, though seemingly artificial, are never less than believable. From this field of tension there emerges a magic that lends special radiance to Beethoven’s utopia of a humanity living in freedom and unity.

‘Fidelio’ en miniature

Premièred in Dresden in 1804, Ferdinando Paër’s ‘factual history’ ‘Leonora ossia L’amor conjugale’ (on a libretto by Giovanni Federico Schmidt) was the second operatic treatment of Bouilly’s ‘Leonore’ material, antedating those by Johann Simon Mayr and Beethoven. Paër, an opera composer and conductor much sought-after in Naples, Dresden, Venice and Vienna, adapted the French model to the needs of Italian opera by adding brilliant if mainly buffo music and largely de-politicising the libretto. The opera was often staged in Italy and Germany, even managing to hold its own for years against Beethoven’s heroic ‘Fidelio’.

‘Leonore’ the First

Ludwig van Beethoven: ‘Fidelio’. Opera in two acts, op. 72 (1803–14)
Musical version: Deutsche Grammophon recording of 1957 with Kieth Engen, Dietrich Fischer-Dieskau, Ernst Haefliger, Leonie Rysanek, Gottlob Frick, Irmgard Seefried, Friedrich Lenz, the Bavarian State Opera Chorus and the Bavarian State Orchestra, conducted by Ferenc Fricsay
For adults and children from the age of ten

Advance booking from 1st April 2020
The Bavarian composer Johann Simon Mayr, aka Giovanni Simone Mayr after achieving fame and glory in Italy, set Jean-Nicolas Bouilly's Leonore text as a ‘farse sentimentale’ entitled ‘L'amor coniugale’. It was premièred in Padua on 26 July 1805, nine months after Paër’s ‘Leonora’ and four months before Beethoven’s ‘Fidelio’. The librettist, Gaetano Rossi, shifted the French revolutionary material to 17th-century Poland, gave the characters different names and replaced the spoken dialogue with secco recitatives. He also watered down the revolutionary liberation of the plot in favour of a private love intrigue: an unscrupulous prison warden imprisons Florestan solely to get his hands on the latter’s wife.

LEONORE CYCLE
Chantal Santon Jeffery  soprano (Zeliska, Malvino)
Andres Agudelo  tenor (Amorveno)
Bastien Rimondi  tenor (Ardelao) | Olivier Gourdy  bass (Peters)
Natalie Pérez  soprano (Floreska) | Adrien Fournaison  bass (Moroski)
Opera Fuoco  |  David Stern  conductor

Johann Simon Mayr: ‘L'amor coniugale’. Opera in one act (1804/05), concert staging

€ 55 | 43 | 32
Marks Tickets for schoolchildren and college students available for € 8 at the evening box office

7 pm Concert Introduction

A project within the context of BTHVN2020, funded by the Federal Republic of Germany, the State of North Rhine-Westphalia, the Rhein-Sieg-Kreis and the City of Bonn.
Pierre Gaveaux’ ‘opéra comique’ ‘Léonore ou L’amour conjugal’ is likewise based on the libretto by Jean-Nicolas Bouilly while drawing on a true story from the Reign of Terror (he transported the setting to Spain in consideration of the still living participants). This rescue opera by Gaveaux, a Parisian singer, composer and actor at the Opéra Comique, was premièred with great success in Paris in 1798 and served as the model for all subsequent Leonora operas; indeed, it largely resembles Beethoven’s ‘Fidelio’, written several years later. However, it seldom leaves the world of singspiel and contains spoken dialogue, as befitted the Opéra Comique. Even Pizzaro is still a speaking part.

‘Leonore’ the Third

Pierre Gaveaux: ‘Léonore ou L’amour conjugal’. Opera in two acts (1798), concert staging

€ 55 | € 43 | € 32

Tickets for schoolchildren and college students available for € 8 at the evening box office

7 pm Concert Introduction

A project within the context of BTHVN2020, funded by the Federal Republic of Germany, the State of North Rhine-Westphalia, the Rhein-Sieg-Kreis and the City of Bonn.

Piano wooed by strings

Born and nurtured at Karlsruhe University of Music, the Fauré Quartet has performed with the same members since 1995 – a rarity among chamber ensembles in this format. It is no accident that the ‘Faurés’ took their name from this French composer, whose music enjoyed a veritable boom in France after a decades-long dearth of chamber music. Beethoven’s op. 16, originally scored for wind instruments with piano, sounds completely authentic in the composer’s own arrangement. A special gem is the passionate quartet movement by a very young Mahler. What would we give to have more than just the opening movement of this stroke of genius from the future symphonist!

Fauré Quartett
Erika Geldsetzer  violin
Sascha Frömbling  viola
Konstantin Heidrich  cello
Dirk Mommertz  piano

Gustav Mahler: Piano Quartet movement in A minor (1876)
Ludwig van Beethoven: Piano Quintet in E-flat major, op. 16 (1796), version for piano quintet by the composer (1810)
Gabriel Fauré: Piano Quartet no. 1 in C minor, op. 15 (1876–83)

€ 38

Sponsored by Volksbank Köln Bonn eG
For more than 25 years amarcord has been proving that five male voices make an up-to-date ensemble. More than 1,500 acclaimed concerts in more than 50 countries as well as important prizes from critics are an impressive confirmation. After their appearance at the Beethovenfest 2019 together with the Ensemble Modern, amarcord now returns with an a capella programme. The singers have dedicated themselves to the theme ‘Through darkness to the light’ – this gives them the opportunity to show how confidently they know how to move in all eras and musical styles. The ensemble effortlessly alternates between Gregorian chants, Renaissance music and works by young composers specially written for amarcord. A very special evening!

‘Through darkness to light’
Gregorian antiphones and a cappella works by Thomas Tallis, Johann Walther, Johann Sebastian Bach, Francis Poulenc and others

€ 32

In co-operation with Bürgerstiftung Rheinviertel

‘Gods and Dogs’
Two Beethoven string quartets form the musical starting-points for these works by Jiří Kylián and Russell Maliphant. In ‘Gods and Dogs’, his enigmatic chamber ballet for four couples, Kylián explores the boundaries between normalcy and madness, questioning the norms by which both are defined. A study of chasms, fears and emotions, effectively charged with electronic ‘interventions’ by Dirk Haubrich. Russell Maliphant’s ‘Opus 131’ remains entirely abstract, creating an impressive energetic fusion of dance, light and music. His uniquely flowing kinetic language plays with gravity, balance and speed. On this basis the 19 dancers develop fleeting new body images of enormous sculptural expressivity, all within the flow of music provided by the Lyon Opera String Quartet.

Ballet de l’Opéra de Lyon | Lyon Opéra Quatuor

Jiří Kylián  choreography | Kees Tjebbes  light
Dag Johan Haugerud, Cecilie Semec  video
Ludwig van Beethoven / Dirk Haubrich: String Quartet no. 1 in F major, op. 18/1 (1799)
‘Gods and Dogs’ (2008)

Russell Maliphant  choreography | Lee Curran  light
Ludwig van Beethoven: String Quartet no. 14 in C-sharp minor, op. 131 (1825/26)
‘Opus 131’ (2019, german première)

Advance booking from 1st April 2020

A project within the context of BTHVN2020, funded by the Federal Republic of Germany, the State of North Rhine-Westphalia, the Rhein-Sieg-Kreis and the City of Bonn.
Sylvain Cambreling, an internationally acclaimed opera and concert conductor, is also completely at home in the contemporary music scene. His credo is ‘Always be prepared for a surprise’. Shortly after its première with the Basel Chamber Orchestra, Cambreling will now treat the Beethovenfest to the first German hearing of a new work by Georg Friedrich Haas: Double Concerto for Violin and Contraforte. Haas is well known for appealing directly to the listeners’ emotions with new sounds and performing techniques. This stance links him across the ages with Beethoven, who wanted his Sixth Symphony to be heard as ‘expression of feeling’. Rounding off the programme are Beethoven’s two Violin Romances played by Renaud Capuçon, a three-time winner of the Echo Klassik Prize.

Both concerts of KOLLEKTIV L – the ‘young’ series of the Beethovenfest – blur the borders between classical music and jazz/pop. The protagonist of the first concert is the extraordinary Austrian cellist and singer songwriter Marie Spaemann, whose musical path is marked by a lively and varied concert activity and at the same time by curiosity for the various forms of musical creation. In Bonn she performs together with her duo partner, the Austrian accordionist Christian Bakanic, who combines the spontaneity of jazz with the passion of Tango Nuevo, the discipline of classical music with the multi-layered traditions of European folk music. Together they explore the possibilities of their instruments again and again, thus creating an evening full of surprises.

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**KOLLEKTIV L**

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**Renaud Capuçon** violin  
**Kammerorchester Basel | Sylvain Cambreling** conductor

**Ludwig van Beethoven:** Violin Romance no. 1 in G major, op. 40 (1800/01)  
**Ludwig van Beethoven:** Violin Romance no. 2 in F major, op. 50 (1798)  
**Georg Friedrich Haas:** Double Concerto for violin and contraforte (2019, german première)  
**Ludwig van Beethoven:** Symphony no. 6 in F major, op. 68 (‘Pastorale’, 1807/08)

€ 51 | 40 | 29

Tickets for schoolchildren and college students available for € 8 at the evening box office

**7 pm Concert Introduction**

Live broadcast by WDR | Deutsche Welle Festival Concert
Sponsored by the Federal Government Commissioner for Culture and the Media
Of course the four young gentlemen of the Goldmund Quartet also travel the world with more easy-going programmes, but in Bonn these young prize-winners of the Jürgen Ponto Foundation want to probe their limits. Here they will negotiate three pinnacles of the repertoire, shedding light on a striking period of music history and three key composers of the genre. First Haydn, each of whose six op. 20 quartets – the so-called ‘Sun Quartets’ – traverses its own world of expression and its own formal language. Then comes Beethoven’s op. 132, a panoramic tour of the most impassioned and intimate feelings – not only in the ‘Sacred Song of Thanksgiving from a Convalescent to the Deity’. Finally, Schubert’s ‘Death and the Maiden’ Quartet tells of similar borderline experiences, namely, those of a despairing, mortally ill composer who nevertheless, or perhaps for this very reason, succeeded in creating a masterpiece.

Passion and intimacy

PRIZEWINNER CONCERT
Goldmund Quartett
Florian Schötz  violin | Pinchas Adt  violin
Christoph Vandory  viola | Raphael Paratore  cello

Joseph Haydn: String Quartet no. 35 in F minor, op. 20/5 Hob. III:35 (1772) | Ludwig van Beethoven: String Quartet no. 15 in A minor, op. 132 (1825) | Franz Schubert: String Quartet no. 14 in D minor, op. post. D 810 (‘Death and the Maiden’, 1824)

The Choral Fantasy & The Ninth

Only one work, he felt, is worthy of standing alongside Beethoven’s Ninth as a ‘supreme monument to the culture of humanity’: Dante’s ‘Divine Comedy’. Before Liszt transcribed the Choral Symphony for solo piano he had already prepared a version for two pianos. But he was long tormented by a problem: should the words of Schiller's poem, normally declaimed and exulted by solo singers and chorus, really remain silent? Only after laying his doubts to rest was he able to add the fully transcribed choral finale. Hans von Bülow faced the same problem in his transcription of the so-called ‘Choral Fantasy’. His only advantage was that he could adopt the stately prologue for solo piano without changing a note.

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The Choral Fantasy & The Ninth

Only one work, he felt, is worthy of standing alongside Beethoven’s Ninth as a ‘supreme monument to the culture of humanity’: Dante’s ‘Divine Comedy’. Before Liszt transcribed the Choral Symphony for solo piano he had already prepared a version for two pianos. But he was long tormented by a problem: should the words of Schiller's poem, normally declaimed and exulted by solo singers and chorus, really remain silent? Only after laying his doubts to rest was he able to add the fully transcribed choral finale. Hans von Bülow faced the same problem in his transcription of the so-called ‘Choral Fantasy’. His only advantage was that he could adopt the stately prologue for solo piano without changing a note.

Passion and intimacy

PRIZEWINNER CONCERT
Goldmund Quartett
Florian Schötz  violin | Pinchas Adt  violin
Christoph Vandory  viola | Raphael Paratore  cello

Joseph Haydn: String Quartet no. 35 in F minor, op. 20/5 Hob. III:35 (1772) | Ludwig van Beethoven: String Quartet no. 15 in A minor, op. 132 (1825) | Franz Schubert: String Quartet no. 14 in D minor, op. post. D 810 (‘Death and the Maiden’, 1824)

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Exchange of prizewinners

An exchange is obvious: the Beethoven Festival with its piano competition, the International Telekom Beethoven Competition Bonn, and the Kissinger Summer with the Kissinger KlavierOlymp. Both festivals invite the winner of the other piano competition to a guest performance. In 2020, Tomoki Sakata will come to Bonn, winner of the 17th Kissinger KlavierOlymp 2019. The 26-year-old pianist from Japan convinced the jury with the best Beethoven interpretation, his structure-conscious playing and consistently sovereign design. In Bonn he dedicates himself not only to Beethoven but also to Franz Liszt and others.

PRIZEWINNER CONCERT
Tomoki Sakata  piano
(1st prizewinner of the Kissinger KlavierOlymp 2019)

The programme will be announced later.

€ 24

In co-operation with Kissinger KlavierOlymp

KOLLEKTIV L

Pop is everywhere. Pop songs encircle the world, provide identification for entire generations and reflect the spirit of the times. ‘I love pop’ is nothing special. But when the New Piano Trio around composer and violinist Florian Willeitner confesses to pop, something different happens: the innermost core and secrets of pop are deciphered by means of classical piano trio art; or vice versa: classical instruments create music that is open to idioms of folk, pop and jazz. The three young musicians do not exchange their violin, cello and piano for electric guitar and amplifier. The result is music under high tension, paired with poetry and emotion – ideal for the young audience that KOLLEKTIV L wants to address.

KOLLEKTIV L
New Piano Trio
Florian Willeitner  violin
Ivan Turkalj  cello
Alexander Wienand  piano

‘I love Pop’
Complex compositions, composed for piano trio by Florian Willeitner and Alexander Wienand

€ 9
KOLLEKTIV L ticket (25 and 26 Sep): € 12
(unit prices / no discounts)

Sponsored by Knauber
Leipzig – a music metropolis

Leipzig has been a music metropolis for centuries. Not a place of longing like Venice, but a city whose everyday life is permeated by music. Mendelssohn and the Gewandhaus Orchestra belong here, as do Bach and the Thomanerchor. Since 1992 there has been amarcord, a young top ensemble of vocal music, which regularly receives great prizes with its clever programmes, most recently the newly created ‘Opus Klassik’. The Beethovenfest concert celebrates Leipzig as a city in which young European artists such as Schumann, Grieg and Reinecke built their future. After the break, folk songs from Europe will be heard: an entertaining compilation of evergreens and songs in exclusive amarcord arrangements.

42 Sat 26 Sep 8 pm Straßenbahnhalle Dransdorf

amarcord
Wolfram Lattke tenor
Robert Pohlers tenor
Frank Ozimek baritone
Daniel Knauft bass
Holger Krause bass

‘Leipzig & Europe’
A cappella works by Franz Schubert, Robert Schumann, Felix Mendelssohn Bartholdy, Edvard Grieg and Camille Saint-Saëns as well as folk songs

€ 32 | 25

Sponsored by Stadtwerke Bonn

Bassoon solo

The bassoon belongs to the shawm family and is the lowest instrument of the woodwind group. Its tone is soft and dry, but it can also be nasal and humorous. In the long history of the ARD-Musikwettbewerb the best bassoons have rarely been sought; no first prize was awarded this year. But the second winner has it all: Mathis Kaspar Stier has already made an impressive start to his career. He has been a student at the Munich Conservatoire since the age of 14 and later moved to the Conservatoire National in Paris and the Karajan Academy of the Berliner Philharmoniker, won international prizes and has been solo bassoonist of the WDR Sinfonieorchester Köln since autumn 2016. At the same time he enthusiastically performs as a chamber musician and as a guest soloist with various orchestras. The ‘Süddeutsche Zeitung’ attested to his effortless response to the sound even in piano and organically breathed phrasing.

43 Sun 27 Sep 11 am Schumannhaus

PRIZEWINNER CONCERT
Mathis Kaspar Stier bassoon
(2nd prizewinner of the ARD-Musikwettbewerb 2019)
Rie Akamatsu Piano

The programme will be announced later.

€ 24

A joint event with Bonner Schumannfest
This year the honour of presenting the Beethovenfest’s final concert goes to the Mahler Chamber Orchestra. Our festival motto was inspired by the finale of Gustav Mahler’s Second Symphony, where the opening line of the underlying Klopstock ode reads ‘Thou shalt arise, yea arise’. Despite this religiously certified assurance of the future, the work’s gestation was an exhausting struggle with Beethoven’s Ninth. Mahler spent almost six years labouring on his ‘Resurrection’ Symphony. After receiving a withering critique of the first movement from conductor Hans von Bülow, he lit on the idea for the monumental finale during – of all places – von Bülow’s funeral. It was to be a continuation and apotheosis of Beethoven’s great model. This impulse not only rescued the symphony, it also strengthened Mahler’s resolve to pursue a composer’s career with every means at his disposal.

**FINAL CONCERT**
Léa Trommelschläger soprano | Marianne Crebassa mezzo-soprano
Prague Philharmonic Choir
Mahler Chamber Orchestra | Maxime Pascal conductor

**Gustav Mahler:** Symphony no. 2 in C minor (‘Resurrection Symphony’, 1888–94)

€ 115 | 100 | 82 | 60 | 43

Tickets for schoolchildren and college students available for € 8 at the evening box office

5 pm Concert Introduction

Live broadcast by WDR
Deutsche Welle Festival Concert
HOW TO GET YOUR TICKET

Tickets for the Beethovenfest 2020 are available as of Monday, 02.12.2019 (9 a.m.) from all the well-known BONNTICKET advance booking offices. Please note that individual events will not be available until later announcement. You will find a selection of a dvance booking offices on the following pages. In addition, you can also buy your tickets by telephone on +49 228–50 20 13 13 (Mon–Fri 8–20 h, Sat 9–18 h, Sun 10–16 h) or online (www.beethovenfest.de/en and www.bonnticket.de). Please send your ticket orders in writing to:

DER TICKET SERVICE DE GmbH & Co. KG
Große Neugassee 2
50667 Cologne, Germany
(Please note that written orders are processed later and slower than online and telephone orders.)

On the day
Unsold tickets can be bought at the venue one hour before the start of the concerts (90 minutes for events with an introductory event).

Waiting list
If a concert is sold out, you can register on our homepage www.beethovenfest.de/en for the desired concert with your e-mail address in our waiting list. You will receive a message as soon as tickets are available for the concert.

The association
Members of the »International Friends of the Beethovenfest Bonn« have the opportunity to order tickets by telephone or online before the official start of advance sales. We would be delighted if your membership would already give you this opportunity to order tickets for the Beethovenfest Bonn 2021. Applications for membership can be found at https://www.beethovenfest.de/en/about-us/sponsors-and-supporters/friends-of-the-beethovenfest/.

The Beethovenfest Bonn does not guarantee the availability of tickets. Individual events are in great demand and may no longer be available within a few hours. When placing your order, please take into account the different processing times resulting from the choice of the ordering method and the technical delivery times of your order. For technical reasons, it is possible that tickets are temporarily unavailable. It is possible that tickets may be available again at a later date.

GENERAL INFORMATION

Our sales partner is bonnticket.de

Getting to the concert (local transport)
Admission tickets to the concerts are also valid for journeys on the regional public transport network Verkehrsverbund Rhein-Sieg (VRS). You can use all VRS routes at any time within four hours of the event until the close of business of the Verkehrsverbund Rhein-Sieg (VRS).

Charges
The prices printed in this booklet are inclusive of fees for advance booking, handling charges and the VRS flat charge for use of public transport. In addition to the indicated price, a service fee of €2.00 per ticket may be charged. Depending on the shipping option selected, additional ticket shipping charges may apply. Unless otherwise stated, tickets will be sent by ordinary mail and the buyer is responsible for the risk of loss. When purchasing through online shops or advance booking offices other than those mentioned above, there may be deviations from the prices printed in this issue due to other fees. The general terms and conditions of the respective ticket providers apply.

Concession rates
Children from age three, pupils, students/trainees/participants in the Federal Voluntary Service below the age of 30, jobseekers, disabled people and those in possession of the ‘Bonn Ausweis’ are entitled to a reduction of 50% on the ticket price. If the disabled person’s ID card contains a ‘B’, the accompanying person receives a free ticket. Special wheelchair places are available for wheelchair users depending on the availability and conditions of the respective venue. Wheelchair places and accompanying tickets for disabled people can only be booked by telephone on +49 228–50 20 13 13.

You are asked to produce evidence of such entitlement (without having to be specifically asked) at the door. Visitors who are in possession of a reduced-price ticket without authorisation will only be admitted after payment of the difference.

In principle, discount entitlements can only be considered if the customer informs the sales agent of a discount entitlement before purchasing the admission ticket or selects the corresponding discount for online purchases. Tickets already purchased at the normal price cannot be exchanged for discounted tickets even if a discount entitlement is presented at a later date.

Ticket return and subsequent admission
Tickets cannot be returned or exchanged. We reserve the right to make changes to programmes, cast, dates and venues. Changes do not entitle the holder to return tickets. Only in the event of general cancellation of an event will the purchase price be refunded within
Terms of privacy
We, the Internationale Beethovenfeste Bonn gGmbH, take the protection of your personal data very seriously and adhere strictly to the rules of data protection laws. Under no circumstances will the collected data be sold or passed on to third parties for other unlawful reasons. You can find our data protection declaration at: www.beethovenfest.de/en/terms-of-privacy/. The data protection declaration for ticket orders at our cooperation partner bonnticket.de can be found at: https://datenschutz.derticketservice.de/.

What is the Festival Pass?
For the Beethovenfest 2020 we offer a Festival Pass for € 89,00. The Festival Pass is valid for one person for events from 4 until 27 September 2020 and entitles the holder of the pass to purchase one reduced-price ticket per event (tickets subject to availability).

The Festival Pass can be purchased with the start of public advance sales on December 2nd 2019 under event number 444 like a concert ticket in all known advance ticket agencies, by telephone (+49 228–50 20 13 13), in writing and online, individually or together with the desired concerts.

The Festival Pass is particularly recommended for people who would like to experience several Beethovenfest concerts. The pass holder receives a discount of 45% on the normal price. That's why the pass is worth it from the 3rd admission ticket onwards! A combination with other discounts is not possible. (The Beethovenfest Bonn offers pupils, trainees, students and severely handicapped persons a 50% discount on the regular ticket price or the 8um8 offer for pupils and students at the box office.)

What else do I need to know?
The Festival Pass is non-transferable and only valid with a signature. When attending a concert, the pass must be presented together with the admission ticket at the entrance without being requested to do so. If you do not have a Festival Pass, but still have purchased a reduced ticket, please pay the difference to the full price at the box office. For technical reasons, it is not possible to purchase a pass at the concert venue. The pass is not valid as a VRS ticket! No refund if you lose your passport.

Which concerts are excluded from the Festival Pass?
Individual concerts of the Beethovenfest can be excluded from the Festival Pass, especially external events such as special projects and concerts of the LUDWIG + DU series (● 14 | ● 18 | ● 19 | ● 25 | ● 27 | ● 28 | ● 31 | ● 37 | ● 41).

At selected concerts, the Beethovenfest Bonn reserves a certain number of seats for school and college students (below the age of 30). These cannot be booked in advance. At these concerts, a certain number of seats are reserved for students, tickets for which can be bought for 8 € on production of a valid student identity card. The concerts in question are indicated in this overview with this logo: for 8 at 8.
LIST OF VENUES

BONN

**Beethoven-Haus, Chamber Music Hall**
Bonngasse 24–26, 53111 Bonn
U/S 62, 66
[H] Bertha-von-Suttner-Platz
[P] parking space 'Stiftsplatz'/parking garage 'Stiftsgarage'

**Bundeskunsthalle, Art and Exhibition Hall**
('Museumsmeile')
Friedrich-Ebert-Allee 4, 53113 Bonn
U/S 16, 63, 66 and Bus 610, 611, 630
[H] Heussallee/Museumsmeile
[P] multi-storey car park, car and bus parking for the 'Museumsmeile' (access via Emil-Nolde-Straße)

**Collegium Leoninum**
Noeggerathstraße 34, 53111 Bonn
U/S/Bus
[H] Hauptbahnhof (main station) or Stadthaus
[P] limited parking spaces nearby or at the main station

**FABRIK45**
Hochstadenring 45, 53119 Bonn
Bus 602
[H] Eifelstraße/Macke-Haus
U 16, 18, 63
[H] Bonn West

**Harmonie Endenich**
Frongasse 28–30, 53121 Bonn
Bus 606, 607, 631, 632
[H] Frongasse or Brahmsstraße
[P] parking in the surrounding streets or on the parking space 'Magdalenenplattz'

**Oper Bonn**
Am Boeselagerhof 1, 53111 Bonn
Box office: 0228 – 77 36 68
Bus 551, 600, 601, 604, 605
[H] Opernhaus
U/S 62, 66
[H] Bertha-von-Suttner-Platz
[P] underground garage at Bonn Opera (access via Brassertufer)

**Schumannhaus**
Sebastianstraße 182, 53115 Bonn
Bus 604, 605, 606, 607, 631
[H] Alfred-Bucherer-Straße
[P] limited parking spaces in the streets around

**Straßenbahnhalle Dransdorf**
Gerhart-Hauptmann-Straße, 53121 Bonn
U/S 18
[H] Robert-Kirchhoff-Straße
[P] limited parking spaces in the streets around

**Telekom Zentrale**
Friedrich-Ebert-Allee 140, 53113 Bonn
U 16, 63
[H] Ollenhauerstraße, Olof-Palme-Allee
[P] multi-storey car park at Deutsche Telekom headquarters in the Olof-Palme-Allee

**Theater Marabu**
('Brotfabrik' premises)
Kreuzstraße 16, 53225 Bonn
U/S 66, 62 and Bus 603, 607, 608, 609
[H] Telekom Campus
U/S 62
[H] Konrad-Adenauer-Platz, (U), Doktor-Weis-Platz (Bus)
[P] Parking spaces in the inner courtyard

**Viktoriabad**
Franziskanerstraße 9, 53113 Bonn
U 16, 63, 66
[H] Universität/Markt
[P] parking garage 'Marktgarage' (access via Stockenstraße)/ Parking spaces in the inner courtyard

**Volksbank-Haus**
Heinemannstraße 15, 53175 Bonn
Bus 610, 611, 631
[H] Rheinaue Hauptzugang
[P] in front of the building
LIST OF VENUES

RHEIN-SIEG-KREIS

Jungholzhalle Meckenheim
Siebengebirgsring 4, 53340 Meckenheim
Bus 855, 858
H Rathaus
P Free parking in the immediate vicinity

Rhein-Sieg-Halle
Bachstraße 1, 53721 Siegburg
DB, U/S, Bus
H Siegburg train station
P Parking Centre Rhein-Sieg-Halle

Stadttheater Rheinbach
(Aula in the municipal grammar school)
Königsberger Straße 29, 53359 Rheinbach
Bus 740, 752, 802, 840
H Rheinbach Schulzentrum

Steigenberger Grandhotel Petersberg
53639 Königswinter Petersberg
P directly in front of the hotel

BAD GODESBERG

Kleine Beethovenhalle
Muffendorfer Hauptstraße 22, 53177 Bonn
S 16, 63
Bus 610, 611, 612, 614, 638, 853, 855, 856, 857, N10
H Bad Godesberg Stadthalle
P Public parking at the parking space 'Rigal'schen Wiese' (opposite the stop 'Stadthalle Bad Godesberg'), from there continue by public transport

La Redoute
Kurfürstenallee 1,
53177 Bonn-Bad Godesberg
U/S 16, 63
H Bad Godesberg Bahnhof
Bus 615, 637, 855
H Brunnenallee
P Parking at the ‘Stadthalle’ (Koblenzer Straße 80) and directly in front of the City Hall Bad Godesberg (Kurfürstenallee 2-3).

St. Hildegard Mehlem
Deichmanns Aue 45, 53179 Bonn
Bus 613, 615, 852, 857
H Deichmanns Aue
DB Mehlem train station
P limited parking spaces nearby

OTHERS

Burg Namedy
56626 Andernach
DB
H Namedy train station
P directly in front of the castle

Staatenhaus Köln
Rheinparkweg 1, 50679 Köln
Bus 150
H Im Rheinpark
U 1, 9, Bus 250, 260
H Train station Deutz/Messe
U 3, 4
H Train station Deutz/LANXESS Arena
DB Köln Messe/Deutz
**SELECTED ADVANCE TICKET AGENCIES**

### BONN / RHEIN-SIEG-KREIS / EUSKIRCHEN

**Bonn**
Mayerische Buchhandlung
huma Shoppingworld
Rathausallee 16
53757 Sankt Augustin

**Siegburg**
EXTRA-BLATT
Friedensplatz 2
53721 Siegburg

**KÖLN / BERGISCHES LAND**

**Köln**
Bühnen Köln
Opern Passagen
Schartnergasse 1
50667 Köln

**Mayschke Buchhandlung**
huma Shoppingworld
Rathausallee 16
53757 Sankt Augustin

**KölnMusik Ticket**
Roncalliplatz 1
50667 Köln

**Stadt museum (City museum) Siegburg**
Markt 46
53721 Siegburg

**Tourist Information at the ICE train station**
(Tourismus und Kulturservice GmbH)
Europaplatz 3
53721 Siegburg

**Troisdorf**
Rhein-Sieg-Ticket
Sieglarer Straße 117
53842 Troisdorf

**Meckenheim**
Ticket & KonzertShop
Martin Ruland
Hauptstraße 75
53340 Meckenheim

**Hennef**
Buchhandlung am Markt
Adenauerplatz 22
533773

**Bergisch Gladbach**
Bürgersaal Bergischer Löwe GmbH
Konrad-Adenauer-Platz 5
51465 Bergisch Gladbach

**Stadtverkehr Euskirchen GmbH**
Oststraße 1–5
53879 Euskirchen

**BRÜHL**
brühl-info
Uhlstraße 1
50321 Brühl

**DÜSSELDORF/ District „Mettmann“**
Düsseldorf Marketing & Tourismus GmbH
Immermannstraße 65b
(Hauptbahnhof) and
Marktplatz 6 (Altstadt)
40210 Düsseldorf

**Düsseldorfer Kongress Veranstaltungsgesellschaft mbH**
Stockumer Kirchstraße 61
40474 Düsseldorf

**Opernshop Düsseldorf**
Heinrich-Heine-Allee 24
40213 Düsseldorf

**Ticket-Zentrale**
Markt 17
40822 Mettmann

**HAGENinfo**
Körnerstraße 27
58095 Hagen

Touristinfo im MedienHaus
Synagogenplatz 3
45468 Mühlheim a.d.R.

WAZ-Leser-Laden
Eppinghoferstraße 1–3
45468 Mühlheim a.d.R.

**BRÜHL**
brühl-info
Uhlstraße 1
50321 Brühl

**KÖLN / BERGISCHES LAND**

**Köln**
Bühnen Köln
Opern Passagen
Schartnergasse 1
50667 Köln

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WAZ-Leser-Laden
Eppinghoferstraße 1–3
45468 Mühlheim a.d.R.

**RÜHRGEBIET**
Bochum Touristinfo RUHR.INFOCENTER
Huestrasse 9
44787 Bochum

ELPI Tickets im Saturn
Kortumstraße 72
44787 Bochum

**Kartenvorverkauf Krause**
Stockumer Straße 245
44225 Dortmund

**Konzertkasse**
Dortmund
Brückstraße 21
44135 Dortmund

**Servicebüro im Theater Duisburg**
Opernplatz/ Neckarstraße 1
47051 Duisburg

**WAZ-Leser-Laden**
Harry-Epstein-Platz 2
47051 Duisburg

**Karten-Zentrale (Galeria Kaufhof)**
Kettwiger Straße 1a
45127 Essen

**Touristikzentrale Essen**
Am Hauptbahnhof 2
45127 Essen

**ADAC-Geschäftsstelle**
Körnerstraße 62
58095 Hagen

**Bad Godesberg**
Bücher Bosch
Alte Bahnhofstraße 1–3
53173 Bonn-Bad Godesberg

**Theater Bonn/Theater- und Konzertkasse**
Windeckstraße 1
53111 Bonn

**Bonn**
ADAC Center
Godesberger Allee 127
53175 Bonn

**Bundeskunsthalle Bonn**
Museumsmeile
Friedrich-Ebert-Allee 4
53113 Bonn

**Mr. Music Bonn**
Münsterstraße 8
53111 Bonn

**Haus der Springmaus**
Frongasse 8–10
53121 Bonn

**Theater- und Konzertkasse im Galeria Kaufhof Bonn**
Remigiusstraße 20–24
53111 Bonn

**Bad Godesberg**
Bücher Bosch
Alte Bahnhofstraße 1–3
53173 Bonn-Bad Godesberg

**Theater Bonn/Box office in the Schauspielhaus**
Theaterplatz/ Am Michaelshof 9
53177 Bonn

**Sankt Augustin**
Bücherstube
Sankt Augustin
Alte Heerstraße 60
53757 Sankt Augustin

**Sankt Augustin**
Bücherstube
Sankt Augustin
Alte Heerstraße 60
53757 Sankt Augustin

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53175 Bonn

**Bundeskunsthalle Bonn**
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53111 Bonn

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Bücher Bosch
Alte Bahnhofstraße 1–3
53173 Bonn-Bad Godesberg

**Theater Bonn/Box office in the Schauspielhaus**
Theaterplatz/ Am Michaelshof 9
53177 Bonn

**Sankt Augustin**
Bücherstube
Sankt Augustin
Alte Heerstraße 60
53757 Sankt Augustin
Kultur, Komfort und Beethoven im Living Hotel Kanzler in Bonn

2020 steht und strahlt Bonn ganz im Zeichen des bekanntesten Sohnes der Stadt, feiert die ehemalige Hauptstadt zwölf Monate lang das 250jährige Jubiläum von Ludwig van Beethoven. Und der Kanzler feiert mit …


Das Herzstück des Hauses bildet die Bel-Etage, ein Ort, der einer gelebten Geschichtsstunde gleichkommt, wurden hier sämtliche Kanzler und Bundespräsidenten hinter Glas verwandelt. Während die Staatsmänner in den öffentlichen Räumen Hof halten, erwartet den Gast in (fast allen) Zimmern und Serviced Apartments Maestro Beethoven als kunstvolles Centerpiece. 150 hochkomfortable Rückzugsoasen, in denen man sich, wie im ganzen Hotel wie ein Staatsgast fühlt - ein Umstand, der nicht zuletzt an dem Gastgeber-Hotelteam um General Manager Magnus Schwartze liegt, dessen Herzlichkeit ansteckend ist und das sich dem Möglichmachen eines jeden Gast-Wunsches verschrieben hat. Kanzlerwürdig eben!

Reisepakete Beethoven & Jubiläumsjahr 2020
bonn-region.de
Highlights & Beethoven Reisepakete

Hotel Collegium Leoninum
in der Nova Vita Residenz Bonn GmbH
Noeggerathstraße 34 • 53111 Bonn
☎ 0228 6298-0  info@leoninum-bonn.de
leoninum-bonn.de

GEBURTSTAGSRABATT IM LEONINUM
Im Zeitraum 16.12.2019 bis 17.12.2020
zum Beethoven-Jubiläumsjahr 2020
leoninum-bonn.de • Promocode: BTHVN2020

SPECIAL DEAL
www.beethovenfest.de
Tickets  +49(0) 228 - 50 20 13 13
Infos    +49(0) 228 - 20 10 30
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<td><strong>Facebook</strong></td>
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<td>Join us in the social network site Facebook and share with us information on artists and fans, and general news concerning the Beethovenfest Bonn.</td>
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<td><strong>Twitter</strong></td>
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<td>Via Twitter Stream you can get news on everything concerning the Beethovenfest Bonn as well as up-to-the minute announcements during the actual festival in March and September.</td>
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<td>On our video portals you can find the latest videos of the Beethovenfest Bonn, including interviews with artists and live concert recordings. Become a subscriber! Then you’ll be automatically informed about all new videos.</td>
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</tbody>
</table>

☐ Please send me your free e-mail newsletter.
☐ I do not agree to the Betthovenfest using my data to provide me with information in the future.

Date ____________________________ Signature ____________________________

THANK YOU FOR YOUR INTEREST.
<table>
<thead>
<tr>
<th>Concert No.</th>
<th>No. of Tickets</th>
<th>Normal Price Each €*</th>
<th>No. of Tickets</th>
<th>Discounts** Each €*</th>
</tr>
</thead>
<tbody>
<tr>
<td>FESTIVAL PASS</td>
<td>No. of Tickets</td>
<td>Normal Price 89 €*</td>
<td>No. of Tickets</td>
<td>Discounts** 9€</td>
</tr>
</tbody>
</table>

If there are no tickets left in my chosen price range, I would like [ ] a higher price [ ] a lower price.

* All prices include a system fee, ticket for public transport and 10% advance booking fee as well as € 2 service fee per ticket and € 4.40 € shipping fee (per order).

** Discounts available for students and trainees below the age of 30, those undergoing compulsory military service or civilian alternative service, federal volunteers, job-seekers, disabled people and those in possession of the Bonn Ausweis.

On receipt invoice.

Convenient payment by bank transfer.

Date   Signature

4.26.2020

Signature

Please complete in block capitals and tick where appropriate:
WIR BRINGEN BEETHOVEN AUF AUGENHÖHE.

Zum 250. Geburtstag des legendären Komponisten dessen Musik das weltweite Publikum bis heute begeistert, präsentiert DHL gemeinsam mit dem Beethoven-Haus Bonn die Ausstellung „BTHVN on Tour“.

InMotion.dhl/BTHVN